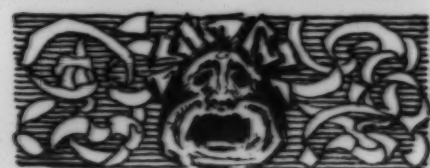


TWENTY-FOUR PAGES.



THE NEW YORK

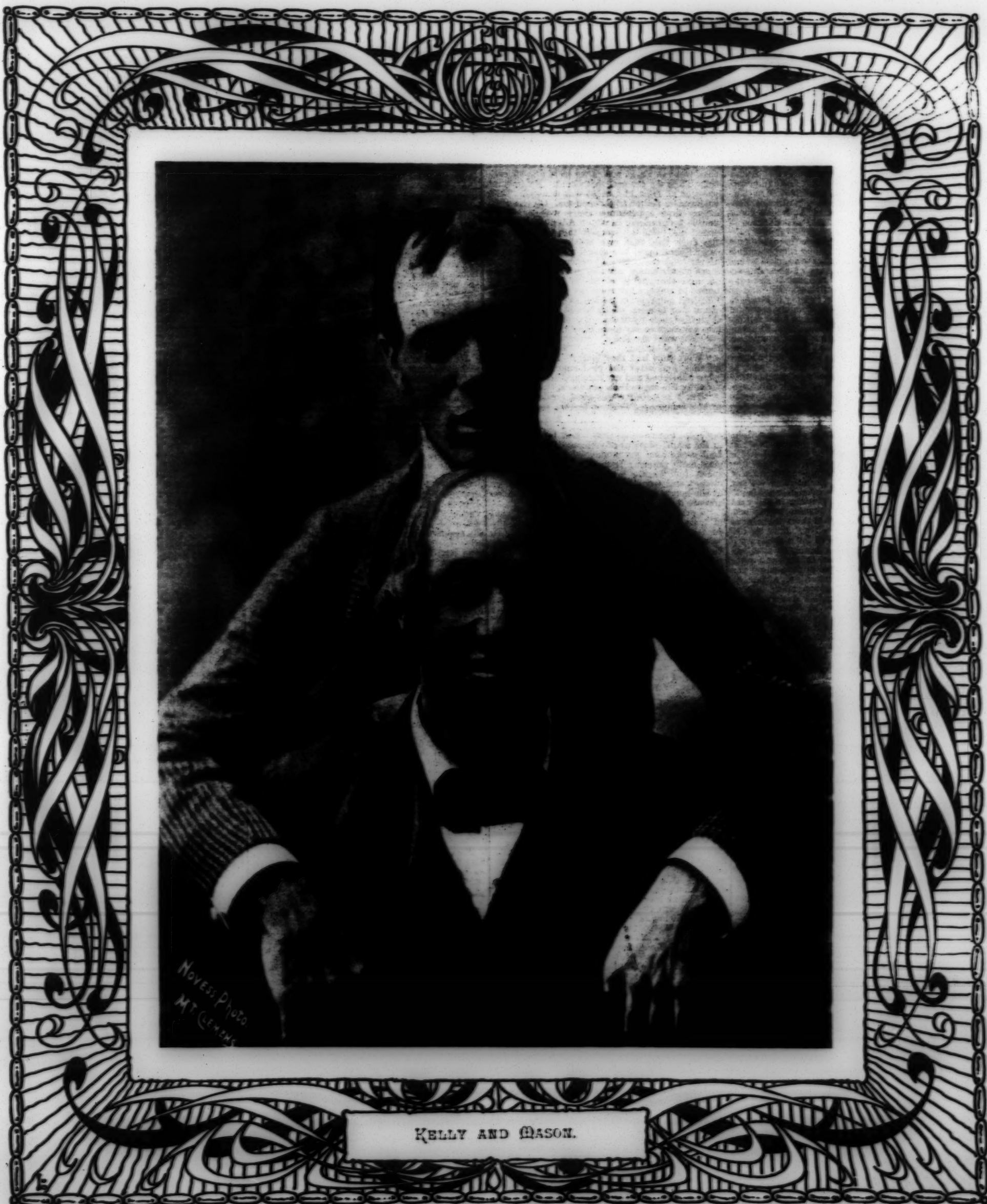


DRAMATIC MIRROR

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MIRROR INTERVIEW.



MRS. WILLIAM J. FLORENCE.

One night several seasons ago—about forty-five of them, in fact—a young woman sat in the audience at the Broadway Theatre, then located between Worth and Pearl Streets, and watched with admiring eyes one of the youngest and handsomest of the actors. After the play she hastily penciled a note, and sent it around to the stage-door. When the young actor opened it, he read something like this:

DEAR IRISH BOY:
I liked you very much to-night, although you are not so good in Scotch as in Irish parts. Wouldn't the Irish Boy like to become better acquainted with THE YANKEE GAL?

New York was, of course, much smaller then than it is now, and theatrical folk were like a big family. "The Irish Boy" knew of "the Yankee Gal," but, prompted by the note, he cultivated her acquaintance and a close friendship sprang up between them. Love followed, and on the first day of the year 1853 Miss Malvina Pray, dancer, became Mrs. William J. Florence; and one of the best of American comedians obtained as a wife one of the best of American comedienne.

The marriage was one of those fortunate ones which result when the tastes and temperaments of husband and wife are exactly adapted to one another. For the many years of their life together each was an aid and an inspiration to the other in both public and private life, and in Mrs. Florence the spirit of "Billy" Florence seems still to live—a fine old comedy spirit, of which generosity and geniality and good fellowship are distinguishing features. Mrs. Florence likes few things as much as a good story, particularly at the festive board when the cheer and wit are flowing; and she can tell a story almost as well as could her husband, who, as everybody knows, was famous as a raconteur.

Mrs. Florence settled herself back comfortably in her chair and half closed her eyes in retrospective fashion when THE MIRROR interviewer asked her for a little bit of personal history the other day.

"One has to pause and think a moment," she said, with a humorous expression, "when asked to talk about things that happened—well, not yesterday. Let me see, it was at least five years ago, and perhaps even more, when I was Malvina Pray, a dancer, or premier, as we say nowadays. I can remember even farther back, and see myself a little girl playing in the yard about our house in Grand Street, which was then one of the fine residential thoroughfares of the town. I recall very well my first lessons in dancing, and how I showed such great aptitude for tripping the light fantastic that my father, who was fond of the theatre and quite proud of my accomplishment, put me under the instruction of Madame Dagarden, a famous teacher who had trained, among many others, Fanny Ellsler, the noted English dancer. I became quite a little celebrity in New York for my seriousness and grace with my feet, and was in demand for all sorts of amateur entertainments. From that I almost unconsciously became a professional. My mother was a straight-laced Methodist, and she objected very much to me dancing professionally; but my father said he believed in everybody doing what they could do best, and I enjoyed dancing above everything else. So it was that I became Malvina Pray, dancer. In that capacity I first met Mr. Florence, who was a young actor in the stock company at the old Broadway Theatre.

"He told me that I was a born comedienne, and advised me to act instead of dance. After we were married, in 1853, he wrote a farce for me called 'The Yankee Housekeeper.' It was a great success, particularly the songs which he wrote and I sang in the piece. There is no doubt that there are a good many people who still remember that quaint ditty, 'Bobbin' Around,' and also 'My Mary Ann,' 'Keeno-Kino,' and 'Way Down in Maine.' I played a 'typical Yankee gal.' This type of character and the style of the songs were new on the stage, and were received with great fervor in New York and on a short tour. One day I said to Mr. Florence:

"Billy, let's do 'The Yankee Housekeeper' over in London."

"What!" he exclaimed, opening his eyes wide. Then he burst into a laugh, and said no more about it. But a few days afterward he remarked:

"That wasn't such a bad idea of yours about giving 'The Yankee Housekeeper' on the other side. I never heard of a typical Yankee gal being done over there, and it ought to be a go with the Englishmen."

"The upstart of the matter was that the Irish Boy and the Yankee Gal went sailing over the sea in the summer of 1853, and one night about a month afterward an extremely nervous young woman was standing in the wings of the Drury Lane Theatre waiting for the cue to make her debut as the first actress who had ever appeared before a British audience in the part of an American girl. I remember it all very vividly. The audience was a most brilliant one. The Queen and other members of the Royal family were there, besides any number of the nobility. They were all very curious about the 'Yankee Gal' that was to appear before them, most of them having never seen an American actress. And I think, too, that they were inclined to consider me somewhat presumptuous in coming out of the 'American wilderness' into the great city of London. So you see I didn't have the easiest kind of an audience to play to. I had, you will remember, come a long distance, made great preparations for this appearance, and felt that my whole career depended upon the success of this one night. Do you wonder that I had a bad case of what the street-boy calls the

'rattles?' When I peeped through a little window out into the audience and saw that great mass of upturned, expectant faces, and the Queen sitting complacently in her box, I exclaimed to Augustus Harris, who was the manager:

"Oh, heavens! I can never do it. Not for worlds would I go out there."

"And I ran away, back into the green-room as far as I could get from those terrible creatures out in front. When my cue came, Mr. Harris caught me by the shoulders and pushed me by sheer force out onto the stage. The audience broke into a great laugh. I must, indeed, have been an amusing object as I stood down near the footlights howling and smiling in response to the laughter and the applause from the pit. I wore a big grotesque hat, a large handkerchief around my neck, a short yellow dress and white stockings. In my hands I had a bird cage, a hand box, and an umbrella, and led a cat and a dog. I was supposed to represent a typical Yankee girl, and I think that most of the audience believed that my costume and general appearance was true to life. When the noise subsided, I said in a shrill voice:

"Well, I've come a long ways fer to see you; and haw daan you all daaw?"

"Then the laughter broke out afresh. The placid features of the Queen, who had been looking at me intently, relaxed into what I would call a broad grin, if it were not disrespectful to royalty, and a little boy in a velvet suit, whom I afterward learned was the Duke of York, known to fame in after years as 'Collars and Cuffs,' turned to his august grandmother and made some laughing remark. Then I sang them 'Bobbin' Around,' and, one after another, the other songs of my repertoire. I hadn't been on the stage five minutes before I knew that I had scored a great success—the triumph of my life; and my feelings, when I realized this, were more than ample compensation for all the worry and all the preparation. They were feelings which can come to none but those who are bold and ambitious enough to play for a great stake. A day or two after my first appearance 'Bobbin' Around' was sung or whistled by every young fellow in London who could produce a musical note, and even the boys and girls of the court practiced on it. The words, 'Bobbin' Around,' became a slang expression.

"We played a hundred nights in London and then went to Paris, where we were also successful. Then we crossed to Ireland. My first impression of Irish audiences was strange. Their enthusiasm rather frightened me. On the night of my first appearance there was a sort of double programme, in which Adeline Patti preceded me. She so aroused the enthusiasm of the Irish lads that two bottles full of porter came flying upon the stage, and just fell short of striking her. Mr. Florence was afraid of more porter-bottle manifestations when I went on, and thought it advisable to make, or attempt to make, a few remarks to the effect that I desired no presents passed over the footlights other than flowers, which would not crack one's skull if struck by them. But they didn't give him a chance to say more than three words.

"We want the loidy." "We want the loidy," they kept shouting.

"Well, they had the 'loidy.' I dodged a few missiles, and after the performance my horses were unhitched and my carriage dragged to the hotel by the eager Irish populace.

"Their hospitality was most cordial, but one or two thoughtful fellows, feeling perhaps that I might be overcome if the greeting were too warm, discreetly tempered it. When I reached my room I discovered that I had been relieved, in the manifestations of welcome, of the pocket-book containing my money. I could tell you a good many amusing Irish experiences if you had space for them. We remained four years abroad, and were forced to return to America at the height of our success because the London climate didn't agree with Mr. Florence.

"I played Emily St. Evermond in 'The Ticket of Leave Man,' which we produced at the Winter Garden, New York, in November, 1863, with wonderful success. The play ran 125 nights in New York, which meant much more than that now, and thousands of nights throughout the country. We brought out 'Oste' in August, 1867, and I was the original Polly Eccles. Besides these I have played many parts, among them all of the feminine roles in 'Colleen Bawn'; Susan Nipper, in 'Dombey and Son'; Nan, in 'The Good for Nothing'; 'Mischievous Annie,' in 'Lessons for Husbands,' and so on. And then there was 'The Mighty Dollar,' in which I played Mrs. General Giltspur. We took this play to London, and repeated our former triumph there. But, of course, it wasn't the same to me. The old glamour of success had worn off. I appreciated it chiefly for what it brought rather than for itself. We toured the provinces with 'The Mighty Dollar,' and returned again to London. One of the original company, and one of the best librettists we ever had, was Connie Gilchrist, to whom the Duke of Beaufort took a fancy and who is now the Countess of Orkney.

"My last appearance as an actress was in 'Heart of Hearts' in Brooklyn several years ago. I love the stage, but I am content now to view it from just without the active working circle, and, with a feeling that I have earned my rest, pass by its labors and partake only of the pleasures it offers to its followers—its comradeship, its optimism, its freedom from narrowness. But my friends of to-day are no more a pleasure to me than many friends of the past who live in memory. There was Offenbach, a delightful little Frenchman, who taught me to be very fond of the French and their country. I flatter myself that I speak the language well, and am always delighted when I find others who have a command of it—one of the finest and most expressive tongues in the world. My interest in the French began with my acquaintance with Offenbach, who came to New York to write an opera for Mr. Florence. He put up at the Fifth Avenue Hotel, and kept the call boys and waiters in a great state of nervous tension by his absurd use of the English language. I remember one day at the table he ordered a soft-shelled crab, thinking it was a fowl of some sort, and when it was served wanted to know which end of the bird it was customary to begin on. And then there was Charlotte Cushman, whom we knew well in London. On the stage she was a tragedy queen, but with her intimate friends she was a loving and lovable woman with a great soul. And, despite her tragic muse, she could recite comic pieces imitatively and tell a funny story with Mr. Florence himself. There were many of these friends, but always before them and towering above them in my eyes as I look into the past is another figure—a big, mirthful figure with kindly eyes and beaming face. No marriage could have been happier than ours."

Not only for Mr. and Mrs. Florence, thought THE MIRROR man, but also for the muse of comedy.

A THEATRE IMPROVED.

Manager A. H. Woodhull has greatly improved the Manhattan Theatre, which will be opened on August 30.

A DRAMATIC EXHIBIT.

"A drama section will be one of the features of the Illinois Manufacturers' Exposition of Home Products, which will be held in the Studebaker Building, adjoining the Auditorium Hotel, Chicago, from September 1 to October 1. The following gentlemen connected with the profession have been selected as the committee for the Drama Section: Harry J. Powers, Lyman B. Glover, Charles H. Sengel, James Chisholm, Judge I. W. ("Big") Hall, L. L. Sharpe, Charles E. Nixon, E. L. Webster, and David Henderson.

It will be the purpose of the Drama Section to exhibit all articles historical and commemorative of the past of the stage, such as portraits, autograph letters, and other articles identified with celebrated actors and actresses of by-gone days. Stage literature, mise-en-scene, scenic models, consisting of small models of scenes of successful plays, etc., designs for costumes and accessories, models and apparatus pertaining to the construction of theatres, methods of advertising, dramatic characters and exhibits of the various theatrical industries, such as the making of costumes and painting of scenes, will all be represented in the drama section.

The committee invites the loan of interesting articles associated with the stage. These, however, must be sent in between August 15 and August 30, inclusive, and before forwarding must be fully described on application blanks which may be obtained by writing to the committee. The dramatic exhibit promises to be a very interesting one.

KATHERINE ROBER'S SEASON.

Katherine Rober, under the direction of G. Lathrop and E. A. Wilson, as manager, will begin her season on September 6 with a three weeks' engagement at the Grand Opera House in Boston. This engagement will be followed, as in former years, by an extensive tour through New England.

Miss Rober will continue to present a repertoire of popular successes, and is looking forward to a season as prosperous as last, when her company played for forty-seven remarkably successful weeks. To recuperate from the labor and strain that this long season entailed upon her personally Miss Rober has been spending the Summer in a farm house buried in the woods of Pennsylvania. Her chief occupations have been the picking of berries and attempts to lure members of the funny tribe from their native element, and the principal excitement of her vacation has been the landing of spirited sunfish.

Miss Rober is now in New York making preparations for the season. Among members of her last season's company who have been re-engaged are: Grace Hamilton, Belle Gaffney, Leonard Rowe, and Morris McHugh. Some of the new members are Arthur Smith, Mr. Healey, Orlin Kyle, and Mildred Connors. For next year Miss Rober is contemplating a London season. She has received an offer from a prominent London manager.

COMEDIANS WHO HAVE WON SUCCESS.

Joe Kelly and Charley Mason, popular singers and comedians, are pictured on the front page of THE MIRROR this week. Both have had a long and varied farce-comedy schooling, and during the coming season will appear as the stars in a comedy of complications, entitled 'Who is Who?'

Joe Kelly was born in Chicago in 1865, but spent his boyhood in Denver, where he was a popular amateur actor. For three seasons he was Bobby Gaylor's principal comedian and understudy, and for the past two years has been prominent in the Ward and Volke company.

Charley Mason is a Dutch comedian, and first saw the light of day in Bavaria, Germany, on July 14, 1858. His first engagement out of the vaudeville, where he made his debut in 1865, was with Joseph J. Dowling and Sadie Hanson. He appeared later with Oliver Doud Byron and the Ward and Volke organization. While he was with the latter company the partnership between himself and Joe Kelly was formed. Both Kelly and Mason have a large following wherever they appear. Their tour, which is under the direction of E. D. Stair, with George H. Nicolai as manager, will be conducted on liberal and progressive lines. The company will number over twenty persons, and the route is booked in principal theatres. New Yorkers will get a glimpse of 'Who is Who during the holidays.

A CHURCH BENEFITED.

A creditable amateur performance of 'The Road to Ruin' was given at the West End Casino, Long Branch, for the benefit of St. James' Church, on Saturday night, July 31. Among the participants were George H. Clark, Jr., William Pennington, Samuel H. Clark, Horace N. Conger, A. M. Thornburn, H. V. Osborne, Dr. George H. Barker, and Mrs. Francis Hanks, George Shippen, and Helen Drake. The stage was under the direction of Murry Woods. The attendance was large and fashionable, and a goodly sum was realized for the church. The performance was under the patronage of Mrs. T. T. Kinney, of Newark, N. J.

A NEW THEATRE FOR COHOES.

Plans for a handsome and well appointed theatre in Cohoes, N. Y., have been completed by A. W. Fuller, an Albany architect. The seating capacity will be 1,250, and the stage will be large enough for any attraction on the road. The building will be a four-story structure fronting on Remsen Street, just south of the Masonic Temple. The orchestra chairs will seat 540, the balcony 325, and the gallery 340 persons. The building will have a decorative stone front, and will be absolutely fireproof. The theatre will be owned by Samuel Benson.

A LAWN PERFORMANCE.

Charles T. Vincent, the playwright, has a handsome country seat at Glen Cove, L. I., and on one of the spacious lawns of the neighborhood he proposes at an early date to give a performance of 'Pygmalion and Galatea.' Through Mr. Vincent's efforts 'As You Like It' was given last Summer in the Grumman estate, and proved a success, which, it is hoped, will be duplicated with 'Pygmalion and Galatea.' Albert Gallatin, who made an emphatic hit as Rosalind, will be the Galatea. The cast will be made up of well-known players.

THE GARDEN REORGANIZATION.

A committee of the second mortgage bondholders of the Madison Square Garden Company, consisting of Isidor Wormser, Charles T. Harbeck, and John S. Tilney has made an agreement with I. and S. Wormser whereby the bondholders' interests are to be protected in the proposed reorganization. Securities are to be deposited with I. and S. Wormser, with a payment of 1 per cent. for necessary expenses.

GOSSIP OF THE TOWN.



Lisle Leigh, whose portrait heads this column, has signed with James R. Waite for leads with his New England company. She has just closed with Bartley McCullum at Peak's Island, where her work was the admiration of the thousands who attend that popular amusement resort. Miss Leigh was born at Salt Lake City, and has been upon the stage all her life, and although young in years she has originated and acted over a hundred different roles. She has always been identified with and a prominent feature of first-class organizations, closing the last season as leading woman of Forepaugh's Stock company in Philadelphia. Miss Leigh will appear the coming season with Mr. Waite's company in the leads of 'The Charity Ball, Men and Women, The Wife, A Social Highwayman, Moths, Hazel Kirke, and other important roles, where her youth, beauty, magnetism, and handsome wardrobe will be welcomed by her thousands of friends and admirers as well as by Mr. Waite's patrons in New England.

Iza Breyer for two seasons ingenue at the Grand Opera House, Salt Lake City, is spending the Summer in town with her aunt.

Beryl Hope, who is spending the Summer in London, will return to New York in September.

Hoyt's 'A Trip to Chinatown' will go on tour through England this Fall, under the management of Gilbert Tate.

Suit for \$2,500 for commissions due has been brought against Walter Damrosch by Leon Margulies. The plaintiff's deposition, taken in Paris, states that he has been unable to collect his commissions for engaging Alvary, Klafsky, and others of Damrosch's company in 1895. Mr. Damrosch, in his answer, disclaims any indebtedness whatever.

Tim Murphy, the comedian, had an exciting encounter with a burglar on the night of August 11. A couple of housebreakers entered his residence, 37 West Fifty-ninth Street, and had the silverware packed up ready for transportation when Mr. Murphy heard a noise and started to investigate. The burglars tried to escape, but one of them was caught in the arms of the comedian, who held on until his captive staggered with him through a window. The flying glass caused Mr. Murphy to relax his hold, and the burglar got away.

The tour of Chauncey Olcott, in 'Sweet Innisara,' under the management of Augustus Pitou, will begin September 6. In January Mr. Olcott will commence his annual engagement at the Fourteenth Street Theatre.

A difference between Richard Mansfield and Percival Pollard has been settled, and Mr. Mansfield will produce during the coming season Mr. Pollard's dramatization of the novel called 'The First Violin.' Mr. Mansfield will appear as the musician, a type of character he is fond of playing. In Monsieur, his own comedy, it will be remembered that he was a French pianist.

The engagement has been announced of Walter Thomas, who was the original Wilfred Varney in 'Secret Service,' and Hope Ross, who succeeded Odette Tyler in the role of Caroline Mitford in the same play in London. Miss Ross had before appeared in farce-comedy in Verona Jarbeau's company, and had also been a member of Frawley's Stock company in San Francisco. It is said that Mr. Thomas will resume his old part in 'Secret Service,' his successor, Harry Woodruff, withdrawing to enter upon the senior year of his course at Harvard.

The plays secured by James R. Waite for his companies the coming season embrace some of the most popular and best that have been seen in New York. From Mr. Belasco he has 'The Charity Ball, Men and Women, and The Wife.' From Richard Mansfield, 'A Social Highwayman'; from A. M. Palmer, 'Hazel Kirke,' and from Charles Dickson, 'Admitted to the Bar.' Each of these plays will be presented with special scenic effects painted during the Summer.

Kate Woods Fiske gave a very successful entertainment at Brentwood Hall, Brentwood Park, L. I., July 31, consisting of readings, monologues, character sketches, and Delarte poems. The house was packed by the Summer visitors and residents. Mrs. Fiske will again be with James R. Waite's Eastern company the coming season.

Robert Rogers, after an enjoyable Summer at Crescent and Nantasket beaches, Boston, has returned to the city for the rehearsals of 'Never Again.' He is to do 'Doctor Planchette' in that play.

What Happened to Jones, the new comedy by George B. Broadhurst, will be produced at the Hyperion Theatre, New Haven, on August 26, and the play will have five performances before opening at the Manhattan Theatre on August 30. The company includes George C. Boniface, Jr., R. F. Cotton, George Ober, William Bernard, J. W. Cope, Theodore Devere, Frank Currier, Anna Belmont, Mrs. McKee Rankin, Kathryn Osterman, Mrs. E. A. Eberle, Rose Moulton, and Pearl Andrews.

Benrice and Millie Tait will go with 'The French Maid,' and not with 'The Girl from Paris,' as has been stated. They are under contract with E. E. Rice for two years.

Marie Simonie, who was recently taken to the insane pavilion at Bellevue Hospital, was pronounced mentally sound after an examination, and is now at St. Vincent Hospital, where she is rapidly recovering her physical health.

Miller was on his way to the White Mountains, where he will take a much-needed vacation. He is perfecting a musical act which he will introduce next season, and showed me a copy of his new song, "Only Her Darling Boy," which he expects will be very popular. He will sojourn for a few days in and about Buffalo upon his return. RENNOLD WOLF.

INDIANAPOLIS

Wildwood Park drew a good audience to see a revival of Ten Nights in a Barroom, the first time it has been seen here for years. Lew Warner made a hit as Simon Slack, and Al E. Bailey played the part of the drunkard, Joe Morgan; the other parts were taken by the same people who have been at the Park the last two months, except that George Leek made his first appearance as a member of the co.

Fred A. Sullivan and his wife, Olive North Sullivan, have left for Madison, Wis., to begin preparations for the season. Mr. Sullivan is a painstaking actor and has left a good impression in this city; his management was very successful.

The first show at the Grand Opera House will be the famous Georgia Minstrels and Billy Kersanda, opening 12 for a three nights' stay. The advance sale indicates good business.

the earlier than usual, the attraction being The Merry Widows Burlesque co., for the week of 16. Manager Zimmerman is having the house overhauled, and expects a prosperous year.

CLEVELAND.

Haltnorth's Garden Theatre was filled by a fashionable audience 9, when the Garden Theatre Opera

co. gave one of the best renditions ever heard here of that popular opera. The Bohemian Girl. The acquisition of Fatmah Diard and Tom Greene probably served as an incentive to draw the crowd, and they were not disappointed. Miss Diard in the role of

Arline was all that could be desired, and captured her audience from the start. Tom Greene, who is the possessor of a powerful tenor voice, made an ideal Thaddeus, while William Pruett as the Count and Ruth White as the Queen were both good. The

balance of the cast was well taken care of, and the opera was effectively staged. Week of 16 a double bill will be given. The Garden Scene from Faust and Cavalleria Rusticana.

The Cleveland Theatre opened its regular season

7 with The Pulse of New York, which has held the boards all week of 9, giving matinees every day but Wednesday. Week 16, Dangers of a Great City.

Major Burke, bedecked in diamonds, dropped into town 10 to do the honors in advance for Buffalo

Bill's Wild West Show, which comes 16.
The Euclid Avenue Opera House will open 30 with
Primrose and West's Minstrels, followed by In Gay
New York. WILLIAM CRATON.

MINNEAPOLIS.

The Giffen-Neill Stock co., which made such an excellent impression here during their engagement in July, will open a brief return engagement at the

Madame Elizabeth Riis, of the Dagmar Theatre Stock co., Copenhagen, Denmark, made her second appearance before a large audience at Paris. Her last

The Marie Bell Opera co. presented The Mikado at the Grand Opera House, Boston, Mass., in a varied programme, and was most cordially received. An informal reception was tendered her at the close of the performance.

the Lake Harriet Pavilion week of 3, opening to a good-sized audience despite the unusually cool weather. The performance was exceptionally praiseworthy, the principals, without exception, acquitting themselves to marked advantage.

MILWAUKEE.

The Schilit Park Summer Theatre has closed. Business has been poor, and the members of the co. who have been playing there are due arrears in salary. This resort has been badly managed. No blame lies with the actors or actresses, who have

done all in their power to give good performances, and in that have been fairly successful; receipts, however, have been small, and the condition of affairs has not been improved through the methods adopted by those in charge.

Manager Sherman Brown, of the Davidson, has returned from a fishing excursion looking hale and hearty; he reports a good catch and an enjoyable trip. His house is now undergoing a general renovation.

The Chuteau have a monopoly of the amusement business at present and are making the most of the opportunity.

The Bijou will reopen August 29 with *The South Before the War*.

John Griffith paid us a visit last week.
C. L. N. NORRIS.
KANSAS CITY.

Theatricals are entirely dead at present, the only attractions being the parks with their natural beauties and comforts, and Agawa and Kame, Japanese jugglers, performing at Troost Park.

The Ninth Street Opera House will open on the same date with light opera.

FRANK B. WILCOX.

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CORRESPONDENCE

ARIZONA.
PHOENIX.—**OPERA HOUSE** (Dr. G. H. Keefer, man-

ITEMS: Manager Gruber has decided to give per-

performances at Park Theatre, on Monday, Wednesday, and Saturday, instead of every night as before. —Freeman House, of Pearson Stock, left for Chicago 9.

CONNECTICUT.

HARTFORD.—ITEMS: Parsons' Theatre will open 17 with Mathews and Bulger's At Gay Coney Island, and the Hartford Opera House 13, with Blaney's A

Boy Wanted.—Joe Kenney is summering at his home here—Manager Lynch, of the Russwin Theatre, New Britain, who is known in all National League cities as the king of umpires, is home for a short rest and will resume his duties at the Boston series.

this week. Mayor Vance and a few distinguished townsmen took advantage of his brief sojourn by presenting him with a handsome diamond stud. Sen Alexander, who is booking the tour of Bimbo of Roadway, the new married force, has been offered the

NORWICH. BROADWAY THEATRE (Ira W. Jack-

son, manager: The season of 1918 was opened with the Corbett-Fitzsimmons contest, moving pictures, for three nights and daily matinees. Fairly large audiences have been drawn. The attractions already booked by Manager Jackson for the Broad-

way include some of the best on the road. The list includes **Boy Wanted 16**, followed by **Black Patti's Troubadours**, **Rose Stahl in Captain of the Nonesuch**, **Richards and Canfield in My Boys**, **Boyt's A Temperance Town**, **Charles Frohman's co. in Never**

Again, James A. Herne's Shore Acres, Walte Opera co. for one week. Grismer and Davies in one of W. A. Brady's new plays, Daniel Frohman's Prisoner of Zenda, Stetson's U. T. C., Rice's Comedians. Courted Into Court, Pudd'nhead Wilson, The Walk-

ing Delegate Sawtelle's dramatic co., Blue Jeans.
Chauncey Gleett in Sweet Inniscarra, Banda Rosa.
Bessie Bonehill, The Girl I Left Behind Me, James
B. Mackie, The Wizard of the Nile, Waite's Comedy
co., Kate Emmett, Sunshine of Paradise Alley.

Hambro's Superba, Yale's Devil's Auction, James A. Horne's Hearthstone, Bennett and Moulton's Comedy co., Jack and the Beanstalk, Field's Minstrels, Lillian Russell, Delta Fox and Jefferson D Angels in The Wedding Day, The Girl from Paris, Primrose

and West's Minstrels, Corse Payton's co., and James O'Neill in *The Dead Heart*.

THE MIGHTY MARVELS OF THE MYSTIC CENTURY!

CARRAWAY'S AMERICAN MAHATMAS

In an Amazing, Realistic and Recondite Exposition of the Tenets of the Occult,

Illustrating Fascinating Features of the enigmatical Hindoo Science which has bewildered the most erudite minds of the world,

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GEORGE V. BURBRIDGE, Press Agent. PAUL BURBRIDGE, Agent.

WATCH FOR THE COMING INTERPRETATION OF T. T. T.

NEW HAVEN.—HENDERSON THEATRE (G. B. Dunell, manager): House will open 18 with the veriscope pictures of Corbett and Fitzsimmons fight for five nights. A number of improvements have been made in this house during the summer months. Mr. Dunell has again showed his skill in procuring some of the very best attractions for the coming season. —GRAND OPERA HOUSE (Staff and Reed, managers): Tony Pastor's co. 21. Waite Opera co. 23. The finishing touches are being put on the Grand, and the managers look forward to a very prosperous season.

WILLIAMSBURG.—LOOMER OPERA HOUSE (John H. Gray, manager): Charles E. Blaney's A Boy Wanted will be opening attraction 18. Special trains from Putnam and Palmer will be run for this show. Strange Adventures of Miss Brown 21. Richards and Canfield 22. Belle of the Town 23. —ITEM: For the benefit of the Library Fund Mr. Bob was given successfully by amateurs at Windham 4.—Charles Abbe, of Roland Reed's co., amused the house with his monologues, Drummers Yarns.

FUTUNAL.—OPERA HOUSE (George E. Shaw, manager): The house is being renovated preparatory to its opening 20. The Strange Adventures of Miss Brown, under the direction of Crossley and McArthur, is the opening attraction. Richards and Canfield 21. My Sister Fitz and Webster in A Broozy Time, Santa Rosa, and The Walking Delegate are among the attractions that are expected later.

STAFFORD.—GRAND OPERA HOUSE (J. M. Hoyt, manager): Charles E. Blaney's A Boy Wanted 12; large house, performance good. Bob Fitzsimmons 11. Brothers Byrne in Eight Bells 14.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Charles H. Yale's Twelve Temptations closed a three nights' engagement 7, giving a most pleasing performance to good business. John Drew in Rosemary 10-12. —BURBANK THEATRE (A. Y. Pearson, manager): After being thoroughly repaired and refitted with new scenery, this popular house will reopen 9 with Lincoln J. Carter's production of The Fast Mad as the attraction. —ITEM: Alexander Heindl, the cellist, who has just closed a long engagement at the Orpheum, gave by special request a cello recital at Music Hall prior to his departure. —George H. Murray, the genial manager of the Grand Opera House of Twelve Temptations, has been with us the past week and reports a fairly prosperous continuous season of fifty-two weeks.

OAKLAND.—MACDONOUGH THEATRE (Friedman, ex. Gotlieb and Co., lessees): John Drew in Rosemary 10-12. Heart of Maryland 20, 21. —OAKLAND THEATRE (F. W. Stechen, manager): Elford Stock co. presented The Runaway Wife 18 to good business; performance fair. Mrs. Partington and Her Son 19 by same co. 21. —ITEM: Professor Bartholomew and his educated horses have arrived in town and open up here 9 for a week's stand. This is the professor's home, and he is always assured of a cordial reception when he shows in this city.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (M. H. Goldstein, manager): Columbia Opera co. played in repertoire 24 to crowded house; audiences well pleased. —ITEM: The Cripple Creek Lodge of Elks, No. 214, to show their appreciation of the admirable management of Messrs. Fuchs and Goldstein in securing the Columbia Opera co. for the opening of the Grand Opera House, attended in a body, with their ladies, the excellent rendition of Grotto-Grotto. After the always enjoyable time of hearing this favorite opera, the members of the co. accepted an invitation to a social and banquet at the Elks' Hall, which were appreciated by all present.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, manager): House dark 2-3. Columbia Comic Opera co. 9-15.

DELAWARE.

WILMINGTON.—BIJOU THEATRE (Harry W. Seamon, manager): The engagement of The Lyric Opera co. came to a sudden close 4. The first appearance of the Lyric Opera co. here was some five weeks ago at Union Park. The unpopularity of this party caused their stay there to be unsuccessful, although the park management guaranteed the co. so that it made no loss. Though it was not Manager Seamon's intention to open the Bijou until September, he allowed them to persuade him to try a preliminary season. The result was unsuccessful mainly because Arthur Seaton and Ricketts, together with several of the chorus, left the co., and it was not in condition to give a successful performance. Just why they should have been given a benefit, as they were at the Grand Opera House on 2, is difficult to say. However, one was given, at which time some \$25 was realized.

GEORGIA.

SAVANNAH.—THEATRE (J. C. Shaw, acting manager): House dark week ending 9. —YONGE'S PARK THEATRE (St. J. R. Yonge, manager): The Marie Constante Comedy co. in Editha's Burglar closed a fairly successful week's engagement 7. Joe Vance as Bill Lewis, and Marie Constante as Editha, were well received.

ATHENS.—OPERA HOUSE (H. J. Rowe, manager): Mr. H. J. Rowe, who has been in charge of this house for the past two seasons, will again have the house for the coming season, and he reports the best line of attractions looked that have ever visited this city. He has something over fifty companies booked, among them many of the larger attractions and the best that come South. Mr. Rowe has also leased the Athens Daily Banner, the principal newspaper of the city, and will run it also, taking charge about August 15.

ILLINOIS.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Concert 4, under auspices of Helen A. Culver, contralto, assisted by the Sixth Regiment Band, and Florence Roper, reader, to large and fashionable audience. Miss Culver, who was a member of the Jenny Lind Quartette for a number of seasons, is residing at her home in this city, after a year's hard study in Paris. She will return to Paris in October. Coming: Nellie M. Henry's A Night at the Circus.

CHATELAIN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): The season opened 5 with Georgia Minstrels, W. A. Rusco, manager, to a large and well pleased audience. Morgan Glimmy 30-September 4.

MT. CARROLL.—OPERA HOUSE (W. F. Patterson, proprietor): Light's Dramatic co. August 2-7 to poor business. Beach and Bowers 31-September 3.

LITCHFIELD.—RHODES OPERA HOUSE (Frank Eager, manager): Mrs. Mary Byron-Kelly gave a splendid musical concert to crowded house 7. House dark week 9-14.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (E. T. Heverin, manager): Numerous improvements have been made on the stage, which with the new scenery just added makes it one of the best equipped in the State. Manager Heverin announces that he has booked some of the best attractions on the road, and is confident that this season will prove a profitable one. —ITEM: Ed Deagon and wife visited friends here 12 while filling an engagement at Phoenix Hill Park, Louisville. —J. D. Cline, former manager of the Opera House, has organized a co. to play Fair dates, opening 10 at Madison, Ind.—The Elks will go "into camp" week of September 6 on Silver Creek. —The complaint against Professor Charles Rice, of Rice's Circus, charged with assaulting Otto Thekla, a contortionist, was dismissed 5. —Buffalo Bill's Wild West Show is heavily billed here for their Louisville date 20.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): This season will open here 31, first week, with the Quadrone Opera Co. The theatre is being thoroughly renovated. —ITEM: Mr. Charles Murray, of Murray and Mack, leaves this week for Dayton to rehearse his co.—Charles Lamb, the genial representative for Murray and Mack last season, will do the honors for the Murray Comedy co. this season. Harry C. Stanley and Vivian Bates, leading members of the Merry World co. last season, are now at the head of the Murray Comedy co. this season. —We have had six circuses this year and every one did good business.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): Matinee Girl September 2. Tornado 10. Gorman Brothers 17. In Gay Paris 22. Crystal Slipper October 2. The Brownies 14. Tim Murphy 21. Pagnage Check November 4. Never Again 10. Widow Jones 12. Madame Sans Gene 18, and Clay Clement 19.

AUBURN.—HARTY'S OPERA HOUSE (J. C. Henry, manager): County Institute 10-21. House will be opened for theatrical season 20, 21 and 22 by Anna E. Davis, E. C. Wilson, manager. Frank E. Davison in Farmer Hopkins September 4. The house has been thoroughly renovated.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): Richards and Pringle's Minstrels 9 gave a splendid performance to a good house.

IOWA.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Angelo's Comedians 9-14. Regular season will open September 7 with Nellie McHenry in A Night at the Circus. Manager Brown has a strong line of attractions booked.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): Hamlet's All Star Specialty co. 24 with fair house. Dark 9-14.

BOONE.—PHIPPS OPERA HOUSE (Wiley, Phipps, and Kirby, managers): Season will open with Ida Fuller 17, 18.

ELDORA.—WINNER OPERA HOUSE (J. C. Crockett, manager): Cherry Sisters 18. Kirk's Comedy co. 20. September 4.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Professor H. W. Lohman's Scientific Opera, as he terms his entertainment, attracted good audiences and gave them much pleasure 57. The show consists of vitascopes and kinetoscope views, which are unusually good and clear, and of a very varied character, and all sorts of suitable selections ground out from a large phonograph. It is a clean show, and one especially adapted for the smaller towns of the State. Professor Lohman has been touring for some time in Kansas, and speaks of the business outlook as most promising both now and for the coming season. He claims to be \$5,000 ahead in the past three months, which I am assured by those who ought to know is no exaggeration. No announcements. —ITEM: Roy Daniels, last year ahead of William Monroe's Monte Cristo co., goes out the coming season in advance of Gus Nesville and his new venture. The Night Special, Mr. Daniels is a handsome, athletic looking young fellow, full of ambition and with a knack of making himself agreeable to those he meets, which bids fair to make him as successful in the business walks of the profession as his distinguished cousin, Frank Daniels, is in the artistic highway thereof.

T. R. HYATT.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Litt and Davis' She will open season 21. —ITEM: Manager Jarvis is having the Opera House entirely remodeled and enlarged, and there will be stage room to accommodate any first-class production. There will be new scenery and new dressing rooms also, besides about 250 more orchestra chairs. —R. Guy Kaufman, after spending a week at his home here, left 1 to join the Spooner Comedy co.

MASSACHUSETTS.

LOWELL.—ITEM: At Lakeview Park the entertainment for week of August 9 is: Mackie and Walker, John J. Fonten and Fox and Ward; not the well-known team of that name however. —Gorman's Imperial Japanese Troupe are amusing the patrons of Glen Forest 9-11. —Pawnee Bill's Wild West is booked for Lakeview 10-21. —Max Miller, who has been so ill during the summer, is recovering, and has left town for his home in New York. —The Dazzler is in active rehearsal. The Opera House will open about September 4. Manager Fay states that he has a finer list of attractions booked for the first part of the season than ever before. They consist mainly of two and three night stands, and the local house is booked in conjunction with the new Portland Theatre. —Manager Body will open Music Hall 21, and

after September 6 he is booked solid. —Among the co. that will play this house may be mentioned: Gus Hill's, Lincoln J. Carter's, W. A. Brady's, and a number of the better class of burlesques.

ORMSBY A. COURT.

WORCESTER.—THEATRE (James F. Rock, manager): This house's summer improvements consist of an entirely new system of lighting, new electric wiring for the stage, and some fresh bits of scenery. It will open 19 with Tony Pastor. Primrose and West 21. —LOTHROP'S OPERA HOUSE (All T. Wilton, manager): This theatre is undergoing its annual ordeal of repainting and regilding. Manager Wilton has decided to do his own bill posting this season, and has erected 200 boards of a uniform light blue color in surprisingly good locations around town. The Strange Adventures of Miss Brown will come 20, and Dan Sully will revive The Corner Grocery after a long rest 30 September 4. —ITEM: The Front Street Opera House has been leased by George H. Batcheller to J. E. Offner for one year, with privilege of renewal. The new manager proposes to rechristen the house the Bijou Theatre, and to remodel the seating accommodations entirely. Vaudeville combined with drama or opera will be the bill offered, and prices will range from 10 to 50 cents. The season will open 30 with an attraction yet to be secured.

WALTHAM.—PARK THEATRE (E. D. Davenport, manager): Will open 30 with The Electrician, followed 24 by A Boy Wanted, Carnival of Madrid 25. September 1. Jos. Green and Edw. Rose co. in repertoire 3-11. Shore Acres 14. New Eight Bells 20. Heartstone 25. Courted Into Court 27. A Hot Old Time 29. Followed by Richards and Canfield. A Broozy Time, Rhea, Alma Chester in repertoire. Blue Jeans, Haley and Whitney's Minstrels, Banda Rosa, Pay Train, Peck's Bad Boy, James B. Mackey, the Gormans, Willie Akerstrom in repertoire, and others.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Twentieth season will open 19 with Primrose and West's Minstrels. The house has been thoroughly cleaned and renovated during summer. Manager Kendall's staff of assistants have been reorganized and many new faces will be seen, also several new innovations will be introduced. The list of attractions are the best ever booked here, and it is expected to make this the best season the house has ever enjoyed. The condition of a great many of the people here is certainly better than for several years past.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Calhoun, manager): Dark 9-14. Primrose and West's Minstrels 18.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): The season will open at this house 16 with Black Patti's Troubadours. An excellent list of attractions has been booked, the policy being to play about two a week. —ITEM: Messrs. Hanley and Pussell are arranging to open the Wilson Opera House very shortly.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Season will open 28 with A Boy Wanted. —New Theatre (Charles J. Gorman, manager): For Joe Saxe will open season 22-28. —GLEN FOREST: Gorman's Ideal Minstrels 57 to good business. Imperial Japanese Troupe 12-14.

MONTANA.

BUTTE.—MURRAY THEATRE (John Maguire, manager): Wright-Huntington Stock co., Messrs. and Rogers, managers, returned 22, presenting during the week Young Mrs. Winthrop, Moths, and Our Regiment in a most acceptable manner to good business. A splendid performance of The District Attorney was given 4 to a large and appreciative audience, which insisted on several curtain calls. Co. leaves for the West 11. Mr. Huntington severs his connection with the co. in two weeks, returning to Butte, where he will locate indefinitely. Mr. H. has made many firm friends during the engagement of the co. here. The veriscope of the Fitzsimmons-Corbett fight returns 9 for two weeks, after which the Murray will be dark until October. —PAVILION THEATRE (Dick P. Sutton, manager): Vanderville has done well all week 2, the Zanfrettas and Leons holding over, the Forrests family of Bell Ringers appearing 9 for two weeks. —ITEM: Refusal to obey Stage Manager Frank B. Hatch, of the Huntington co., caused the dismissal of Charles Wynne 4, his place being filled by Guy Bates Post. —Thanks are due Mr. Huntington and Mr. Meers for courtesies extended to THE MIRROR.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): The veriscope 7 to good house; general satisfaction. 31 Perkins 14. —ITEM: The Union Opera House has been newly fitted up, and is a delight to the town, we have had a poor one so long.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): A Romance of Coon Hollow 30-September 1. —ITEM: Frank L. Whittier, and his wife, Amy Ince, who have been stopping in Stillwater, Maine, through their vacation, left for Boston on steamer City of Bangor 7. They will probably go on the road in September with a company of their own. —Florence Dresser came up from Fort Point, where she has been passing the summer, to this city 9. She is under engagement to E. E. Rice to play in The French Maid, and will soon join the co.—James Forrest, in advance for the Gormans, left here 12 to join the co. in New York, where they are rehearsing their new play, Mr. Bean from Boston.

PORTLAND.—THEATRE (Charles C. Tuckersbury, proprietor): Dark. —PALACE THEATRE (Wolf Brothers, proprietors): Dark. —PAVILION THEATRE: PARK'S ISLAND (Bart McCallum, proprietor): Augustus Thomas' Albatross 27 to fine business; play well received. The Private Secretary opened 9 to big business. Special mention should be made of Arthur Livingston, who sustains the principal comedy role in a fine manner. —RIVINGTON PARK (Portland Railroad Co., proprietors): The London Vaudeville entertainers opened 9 to a big attendance. —ITEM: The Zoo, direct from Boston, is at Rivington Park this week, and is attracting enormous crowds.

MISSOURI.

WARRENSBURG.—PEWEE SPRINGS CASINO (J. H. Christopher, manager): Pettie Springs Dramatic co. closed a most successful season 17. —ITEM:



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GOSSIP.



The work of Carrie Roma, whose picture appears with this, is rapidly receiving deserved recognition, both from the press and the public. Miss Roma has just closed a successful season as prima donna of the Garden Theatre company, Cleveland, Ohio, and is delighted over the approval given her work during the engagement. Speaking of her in *Il Trovatore*, the Cleveland Leader, said: "Miss Roma was the only artist in the cast. After an all summer engagement in the lighter works, she proved last night in the role of Leonora that the greater the music she is called upon to sing the greater her vocal accomplishments stand out. Her sweet and dramatic soprano voice is wonderfully pleasing to the ear." Miss Roma has been especially engaged by May Irwin in her new production, *The Sweet Miss Fitts*, in which she will originate the role of a French chanteuse.

John S. Torny has returned to the city to commence rehearsals with Fanny Rice's company, whose season will open about September 10.

George W. Millard, proprietor of the Collingwood Opera House, Poughkeepsie, N. Y., was married at Radnor, Pa., July 29, to Emma Latham Foster.

Rehearsals for *The Paris Doll*, the musical comedy which De Koven and Smith have written for Vernon Jarboan, will be commenced this week under the direction of Ben Teal. The comedy is said to be clever and original. The scenery and costumes will be elaborate. Miss Jarboan has been spending the last two weeks in Saratoga.

The wedding day, with Lillian Russell, Della Fox, and Jefferson D'Angeli in the cast, will open at the new Westing Opera House, in Syracuse, on September 13.

MIRROR CALLERS.

Among the visitors to the Mirror office during the week were:

A. M. Palmer, Bert Costa, Stuart Robertson, J. A. Ward, George S. Stevens, J. L. Newhouse, R. B. Rieley, Wallace Henderson, Julian Green, Edwin Hunt, Louis Friedberg, Mordecai Baker, E. L. Sackett, Fred Richardson, Edgar Selden, T. T. Whitting, Robert Lowe, A. B. Hill, Ralph P. Lewis, Count De Gloria, C. B. Cochran, Ernest Collins, Thomas McLarny, Walter Chester, Walter Fowler, Holbrook Hilt, G. D. Farnum, Theodore Kromer, Edwin Brewster, Charles Carter, Alexander Butler, Joseph Allen, Ben Grant, Harry Stoddard, R. E. Vance, Frank Byrne, J. C. Brill, W. L. Dunkinson, Clifford Dimpsey, H. J. Wolfe, Oscar Girard, Charles E. Cook, Joseph E. Zahner, Orin Kyle, J. P. Collins, James W. Bankson, John Saunders, E. A. Summers, Thomas A. Russell, S. Maguire, W. E. Butterfield, Carl Smith, Harry B. Marshall, James A. Keene, E. S. Ross, Samuel Friedman, G. W. Farson, J. J. Bateman, Lyon I. Adams, W. P. Westman, Charles Marks, Maurice Hodges, C. F. Buntz, F. P. Smith, George W. Walters, Richard Shano, W. L. Allen, Frank H. Crane, E. R. Mason, Joe Carver, Mark Fenton, C. A. Burton, Allen Davy, Ed. J. Haron, Willis W. Goodhue, L. F. Goldschalk, H. Ward Moore, Frederic Conner, George S. Perle, L. Maurice, Walter Perkins, Thomas Morgan, Bud Woodhouse, Rosella Knott, Adeline Leeds, Marcelita Edmund, Ollie Lowe, Sam Dean Storer, Anna Keeler, Beatrice Lieb, Nina Black, Virginia Johnson, A. Russell, Lillian Sterling, Alida Corona, Ida Dwyer, Julia Romaine, Eugene Fredericks, Agnes Ardock, Dorothy Chesler, Nellie M. Davis, Antia Hendrie, Gladys Earhart, Helen Sumner, Eleanor Hunter, Susan Montford, Glad Cleveland, Maggie Bolton, E. Fractor, Ollie, Beatrice Glour, Mary Dwyer, Georgie Lawrence, Ella Polachuk, Evelyn Jordan, Coralle Clifton, Carrie Baker, Mrs. G. D. Farnum, Adella Barker, Camilla Martin, Minnie Carleton, Emma Dunn, Marie Gordon, Nellie Parks, Maude Gilroy, Julie Langley, Nell Boone Fulton, Lola Morrison, Mabel Franco, and Ella Mortimer.

E. J. HENLEY'S DRAMATIC STUDIO.

E. J. Henley, after nearly twenty years' experience as an actor, is about to change his sphere of labor and take the reins of the art he has himself learned so well. He has established a dramatic studio in Carnegie Hall, with Rosa Rand as assistant instructor. Austin S. Palmer as manager, and George H. Benson as treasurer, to aid him in his work, and will begin on September 29 a course of thirty weeks. It will comprise for the first year one hundred lessons and two public performances. Either three or four lessons a week will be given, and the performance will be given in January and at the end of the course. From September 1 to 10 inclusive will be held preliminary examinations of prospective pupils, for which no fee will be charged. No pupil will be received, however, unless exhibiting some phase of dramatic ability. The terms are \$30 for the full course and \$100 for each term of ten weeks. Mr. Henley will also coach for special parts and will read and criticize all plays submitted to him, and will make arrangements to produce those which are suitable at trial performances. If correctness, power, and long experience on the stage count for anything in a dramatic precursor, Mr. Henley's school will be an unqualified success.

AN IMPROVED THEATRE.

Manager W. N. Adams, of Adams' East End Theatre, Pittsburgh, left the city yesterday to supervise the finishing touches on the remodeling and improvements of his house. With the change of management the present season, E. H. Will retiring, it was concluded to improve the theatre, inside and out, and about \$25,000 have been expended on the work. The house, when it opens, will look as fresh and as new. With the remodeling and improvement of the theatre comes an announcement that it is located almost side with a number of the strongest attractions in the country. This theatre is located five miles from any other house of amusement in Pittsburgh, in the most fashionable quarter of the city, and has a tributary population of about 150,000 persons. All street car lines pass near the door, and with strong bookings, such as it now has, and the past, energetic and liberal management, its prospects for the future are bright. The house will open on September 6 with Walker Whitson, in his new play, *The Man in Black*.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, impertinent, or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of The Mirror will be forwarded.)

WILLIAM L. PORTER, Pond Du Lac, Wis.: Never again was adapted from a French play by Maurice Desvallieres and Anthony Mars.

CONSTANT BRADSHAW, Jacksonville, Fla.: The woman in black was performed under the management of Jacob Litt last season.

WALTER H. BARRETT, Boston, Mass.: Address letter care of The Mirror. It will be advertised and probably reach its destination.

R. H. Boston, Mass.: Kenneth Lee was formerly a member of Richard Mansfield's company. He is now stage manager for Weber and Fields.

C. E. McC. Brooklyn, N. Y.: Otero, the Spanish dancer, returned to America and appeared last January at Koster and Bial's, New York.

B. AND W., New York City: The team you inquire about is composed of Smith O'Brien and Harry Wright. They do a comedy and singing act.

S. O. WARE, Elmira, N. Y.: Edwin Milton Royle produced his play, *Captain Impudence*, in New York at the American Theatre on January 4 last.

O. L. McKEWEN, Washington, D. C.: Yes, there is an operatic version of *Madame Sans Gêne*. The book is by Henry Hamilton, and the music by Ivan Caryll.

F. M. Denver, Col.: You will find the address of Milton Bodie in connection with his professional card published in the advertising columns of The Mirror.

W. A. R., San Francisco, Cal.: 1. Write to Mr. Fawcett, care of The Mirror. 2. Communicate with Charles Frohman, Empire Theatre, New York City.

N. H. L., Little Rock, Ark.: "Shakespeare's Heroes on the Stage" is by Charles E. L. Wingate, and is published by T. Y. Crowell and Co., New York City.

E. J. PALMER, Detroit, Mich.: Walter Jones was born at Springfield, Ohio, on August 3, 1871. His first part was an Irish coachman in a play called *General*, at Detroit, Mich.

S. P. G., Philadelphia, Pa.: Charles Klein was born in London, England, in 1867. You will find full particulars concerning his career in a MIRROR interview published in the issue dated December 12, 1896.

C. B. E., New York City: Marie Dressler opened the season with *The Lady Slavey*. She afterward made a hit on the vaudeville stage in a burlesque of *Tess of the D'Urbervilles*. The burlesque was called *Tess of the D'Urbervilles*.

STUDENT, New Haven, Conn.: There are but six signatures of Shakespeare extant—three to the will, two to contracts of property, and one in Giovanni Florio's translation of *Montaigne* of 1683, in the British Museum. Some experts maintain that two of the signatures to the will were written by an amanuensis. To these signatures may possibly be added one other, of which Americans may claim the discovery. It was found in a folio edition of the plays, formerly owned by Dr. Ward, vicar of Stratford-on-Avon in 1862. The book was found on West among the Morisons, and is supposed to have been brought over by a Norman immigrant in 1835.

A NOVEL ENTERTAINMENT.

James D. Burbridge, the well-known and popular proprietor and manager of the Park Opera House in Jacksonville, Fla., whose three years' tour of the country as manager of Down in Dixie gave him a wide and influential acquaintance, will interest himself in the coming season in a varied and novel entertainment, which is likely to prove very successful. He has secured the management of Caraway's American Mahatmas, who give a performance fascinating for its many mystic features in exposition of the enigmatical, cabalistic Hindoo science which is usually described as "the occult." In conjunction with Caraway's Mahatmas, Mr. Burbridge will present a large company of high-class vaudeville stars of international reputation, whom he designates "Burbridge's Plesure Party." It is his intention to provide an entertainment that will immediately attract widespread attention among managers, and which will appeal to all classes of people for its refinement and unusual character. Mr. Burbridge will play the larger towns and cities, will use elaborate lithograph paper and will also employ three great sensational sheet advertising projects, which will in themselves prove one of the strongest advertising mediums that can be employed. George V. Burbridge will go ahead as press agent and Paul Burbridge will act as agent. Mr. Burbridge will still give his attention to the looking and management of the Park Opera House in Jacksonville, and has extensive plans for the season of 1898-99, which include two new productions. Having identified himself with the mysterious, he presents a problem for his theatrical friends to solve, and tells them to watch for the coming interpretation of the riddle T. T. T.

A LONG SEASON IN ALBANY.

The Leland Opera House at Albany has had a continuous season of fifty-two weeks, ending last Saturday night, and opens its regular season on Monday of this week with Charles E. Blaney's farce-comedy *A Boy Wanted*. The past season is the only one in the history of Albany in which a theatre has been open the year round. Nearly the entire summer was played to large business, and many weeks from 12:00 to 12:30 on the week. Manager C. H. Smith intends to book the Leland a solid fifty-two weeks' season for the coming year.

MATTERS OF FACT.

Raymond Gilbert has not yet signed for the coming season. Mr. Gilbert has had considerable experience in the legitimate drama. He appeared last season with Walter Kennedy in *Virginia Othello*, *Monte Cristo*, and other plays, and received very favorable mention for his work.

Miller, the costumer, in Philadelphia, offers work to order at reasonable rates.

Bussell Bow will play leading heavy business with Julia Marlowe this season.

A few good dates are still open for McNulty's Visit under the management of George Chet. Ferguson and Emerick will star in this production.

A new comic opera complete and ready for production suitable for company or comedian or soloist is for sale, in the hands of Alice Kauer.

Hattie L. Richmond can be engaged for stock for the coming season.

R. W. Martin, manager of the Lyceum Theatre, Martin, Tenn., wishes to hear from attractions playing in his section of the country.

Harlan and Wilkins wish to hear from parties owning picture machines. They offer good engagement to the right party for the season.

Early in the Fall the New Tucson Opera House, Tucson, Ariz., will be opened. It has a seating capacity of 650, and is well equipped to play first class attractions.

A sober, reliable stage-manager is wanted by a first class continuous performance house.

L. Goldsmith, Jr., publishes a coupon advertisement in this issue which gives the holder a make-up box when presented together with 50 cents.

Craven and Hickman, who opened for business last week as stage directors, have already concluded arrangements for the staging of one New York production. Their play agency department is bearing fruit already, several prominent authors having sent in works for reading and disposal. Arthur Hart, who represents Craven and Hickman in London, says that the field is wide open for any American success, and he will have no difficulty in arranging for a production of anything that has passed the test of public opinion.

Preparations are being made for the starring tour of Corina Riccarda. As has already been announced, Miss Riccarda will make her debut in a dramatization of Tolstoy's celebrated novel, "Anna Karenina," but she will not confine her efforts to that production. Manager Frank L. Goodwin, her manager, has selected certain works of Dumas, George Elton, and other novelists for her use, and will attend to their presentation. Miss Riccarda won praise for her work as Bernice in *The Sign of the Cross* last season. Miss Riccarda will open her season in Montreal on September 27, going from there to Chicago, where she will play an engagement at McVicker's Theatre. It is said that late in the season to show her versatility, Miss Riccarda may play in Italian, her native tongue.

Beatrice Goldie, who is well known for the excellent work she has done in comic opera in the line of prima donna soprano parts, has not yet signed for the coming season.

Max Fifer has written a burlesque entitled *The Prize Bluff, or the Blue Laws Up to Date*. The author is a relative of the well-known Charlotte Burd Pfeiffer.

George Beck, of 300 Third Avenue, can be engaged as stage manager or director of amateur companies.

The American Dramatists' Club List No. 3, containing a complete list of plays with the names of the authors and owners, is just out. The price per copy is 25 cents. It can be secured by application to the club at 1440 Broadway.

Bobby Gaylor is open for engagement after September 11, either for a special production or for the season, and can be addressed, as per his advertisement in this paper.

Willis Page is at liberty for character or heavy old man for the coming season.

An excellent opportunity is offered to members of the profession who have been playing in the legitimate and have a complete wardrobe to sign with Conroy De Luson, Ardmore, Pa.

A clever, bright woman is wanted by "Ted" to work up a specialty act.

Hardly a week has elapsed since the announcement was made that *Two Little Vagabonds* had been secured by Edward C. White for production throughout the country, yet the entire tour is practically booked in week stands.

The Jobee Hindoo Mystic company will open at Massillon, Ohio, August 30, and tour through Ohio, Pennsylvania, and New York. The roster is as follows: F. E. Johnson, manager; S. H. Randall, business manager; A. J. Troy, treasurer; Henry Young, electrician; Chinta and Rhenda, Aja Jobee, and T. E. Davis.

Fred W. Peters, a portrait of whom is printed in THE MIRROR this week, has not signed for next season.

Frank Harding, who has published over one thousand songs, is located at 1230 Broadway, where the profession are at all times welcome. He keeps a composer and arranger of music at his office for the execution of special orders.

Jack S. Sanford has withdrawn from the Corinne Opera Company as advance representative, and is open for an engagement.

Willard Curtis has returned from Charlottesville, Va., where he passed most of the Summer enjoying the mountain view.

The Hotel La Grange, at 117 West Thirty-fourth Street, N. Y., offers Summer half rates to professionals.

Edwin P. Lewis, the past season with The Bowery Girl, and who has been previously connected with many first-class attractions as musical director, is at liberty and may be addressed as advertised in this week's issue.

"Newspaper Man," in care of this office, invites offers as advance agent for first-class attraction.

Lucia Moore will shortly open her season as leading woman with Thomas Krene.

A drama of historical life in Westchester County and the Highlands is advertised for sale or on royalty.

The better class of attractions are wanted to book at the Opera House, Shant's Grove, Pa. The house has been entirely refitted.

The Kinneman-Martell Stock company want a stage manager, comedian, and subterfuge with strong dancing specialty. They may be addressed at Marion, Ind.

An advance representative of exceptional qualification, with newspaper experience, is wanted by a first-class attraction. Address "F. S.," this office.

Only a Farmer's Daughter can be secured on royalty for stock companies in week stands, but not in repertoire. Address C. E. Gardiner, Norwalk, Conn., as per ad.

Tux Mison recently stated that the Litchfields, formerly of Little Jack Horner, were looking for vaudeville dates. This was a mistake. They opened with Little Jack Horner at Norfolk, August 16, playing Yankee comedy parts, and consequently are not at liberty at present.

Cecil Spooner's luck and wing dancing made a hit at Hopkins Theatre, Chicago. She was obliged to refuse other dates, as her company, The Spooners, open their season at Franklin, Pa., August 23.

Miller's Opera House at Anna, Ill., is one of the handsomest theatres in the smaller cities of Illinois. Anna has a drawing population of five thousand and good railroad facilities. W. C. Mangold continues to play only good attractions.

The Tamme Opera House at East Las Vegas, N. M., has changed hands, and will be known as the Duncan Opera House hereafter. B. C. Pittenger has assumed management.

James S. Edwards, for several seasons manager of Our Country Cousin and Two Johns Comedy companies, and who has a thorough knowledge of the country, with ability to lay out a route, invites offers for the season.

Albion, N. Y., is an excellent show town for the right kind of attractions. It has a good theatre, the New Grand Opera House, managed by M. H. Rider and Company.

A number of plays that have been successfully produced in the larger cities are offered to stock companies by Alice Kauer, 132 Broadway. The plays include *A Social Highwayman* and *The District Attorney*.

Daniel Sully will open the season of the Empire Theatre, Holyoke, Mass., September 6. Among the attractions booked by Manager Wilton are Oliver and Kate Byron, W. A. Brady's Cotton King, Com. Hollow, Hopkins' Trans-Oceanics, and the Rays in Edgar Selden's new play, *A Hot Old Time*. He has some early open time and should be addressed at Lothrop's Opera House, Worcester.

The Frederick H. Wilson company closes a good season of fifty-four weeks at Alexandria Bay, N. Y., August 21. The company reopens August 30, under Harry E. Curtis' management. The company will comprise fourteen people, some of the members having been re-engaged. The repertoire will include a number of strong plays and many special features. James Corbett will appear between acts during the Wellsville Fair engagement.

Dora Lowe has not signed and will accept engagement for leads and subterfuge roles. Her address is Woodstock, Ill.

Amateurs or professionals with \$100 are offered engagement with a dramatic stock company run on the commonwealth plan. Two seasons' contract and \$5 to \$50 guaranteed weekly by "Manager," 245 West Twentieth Street.

May Jordan, who for two seasons successfully filled the leading subterfuge role in *The Star Gazer*, is at liberty, and may be addressed care of this office.

Rosella Knott has returned to town after a pleasant vacation spent at her home on Lake Ontario. Miss Knott achieved remarkable success in the role of *Nourmahd* in *The Cherry Pickers*, last season, the press being lavish in their praise of her work. She has not closed for the coming season.

On the Yukon is the title of a new play for which the author will dispose of the rights. He can be addressed care of this office.

A new lot of Shakespearean wardrobe, wigs, etc., can be purchased from Shirley M. Crawford, whose advertisement may be found in another column.

E. June Smith, who piloted *A Bunch of Keys*, *Lillian Kennedy*, *The Vagabonds*, and *James B. Markie*, with credit to himself, is at liberty and invites offers.

Frank G. Stanley is disengaged as musical director, and seeks position with responsible management only.

Died.

BRADY—Hugh H. Brady, at St. Paul, Minn., on August 1, of consumption.

GARDNER—Suddenly, at Philadelphia, on August 11, Drucella Gardner, wife of Daniel Gardner.

GUIBAL—At Chicago, M. Guibal, conjurer.

JENKS—Mrs. George C. Jenks, at Clifton, N. J., on August 11, after an illness of a week.

KING—At New York City, on August 14, 1897, Albert Lester King, aged 40 years.

MACKEY—Mrs. Hugh Mackay—Margaret D. Thompson, in Chicago, on August 11.

RUSH—Cecile Rush, at Cornwall-on-the-Hudson, on August 12, aged 61 years.

TOMPKINS—Mrs. Gertrude Tompkins, at Rockland, Me., August 15, of heart failure.

WORRELL—William Worrell, at Newark, N. J., on August 7, of pneumonia.

NEW YORK THEATRES.

GARRICK THEATRE 313 STREET, Near BROADWAY.

CHARLES FROHMAN - Manager

THIS WEEK ONLY—THEN LONDON, Charles Frohman's Most Successful Comedy.

NEVER AGAIN

Evenings, 8:20. Matinee, Saturday 2:15. Next Monday—THE GOOD MR. BEST.

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E. F. ALBEE - General Manager J. AUSTIN FYNES - Resident Manager Devoted to Mr. Keith's Original Idea.

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50c. ADMISSION.

PASTOR'S Continuous Performances.

JOHN W. HANSON, the ruler of New York; Dolan and Lenhart, Doyle and Graham, Lumiere Cinematograph—new views, Hand Eugene, John and Bertha Glavin, W. R. Williams, the great song author; Hulvey and Inman, Clarice Vance, Lewis and Elliott, Daly and DeVore, Palmer and Darrell, Joe Welch, May Westworth, Marguerite Daly.

PEOPLE'S THEATRE, New York.

A. H. SHELTON & CO., Lessees. This week—FABIO ROMANI.

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Lately refitted, with new scenery, new chairs, new stage and gallery. Size of stage, 22x40. Population, 1,800, with a thickly settled surrounding country. Best attractions wanted. Write or wire at once, for open dates.

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Under new management. Population 15,000; seating capacity 900. 18 passenger trains daily. Only theatre in the city. Now booking for 1897-98. Fair date in October open.

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MILLER'S OPERA HOUSE

Seats 800. Population 5,000. On I. C. R. R. and M. & O. R. R. Want good attractions. No repertoire and only one show a week. Will give certainty to secure the right kind. Good town to make it coming out of the South.

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GRAND OPERA HOUSE

Under new management. We are now ready to book genuine attractions for season of 1897-98. Population over 5,000. The house seats 625.

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FORMERLY TAMME OPERA HOUSE Population 7,000; capacity 700. Electric lights, hot air. Address B. C. PITTENGER, Mgr.

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At Liberty Season 1897-98.

Red Hot Singing and Posing Specialty. Play light comedy or character play. Formerly with The Brownies, J. L. Sullivan, Fire Patrol, Rip Van Winkle, and others.

Address 245 East 13th Street, New York.

WANTED.

A strong attraction to open the season at Kaiser's Grand Opera House, Mahanoy City, first or second week in September. Have the 9th open. Address

J. F. QUIRK.

WANTED.—Male partner who can play juvenile leads. Must be good actor. Address "SKETCH," care of Mirror.

AUSTRALIA AND NEW ZEALAND.

Potter-Bellow Company Sail—Elsie Adair III
—Elliott Page's Career.

(Special Correspondence of The Mirror.)

SYDNEY, July 5, 1897.

Williamson and Musgrove may shake hands with themselves over the great success which has attended the initial season in Sydney of the Australian tour of The Sign of the Cross, which was withdrawn at the height of its success. The company opened what promises to be an



Photo copyrighted by Falk, Sydney.

ELLIOTT PAGE.

equally successful season at the Princess Theatre, Melbourne, on Saturday night. Julius Knight as Marcus, Ada Ferrar as Marcia, and Elliott Page as Beronius, stand out prominently as the chief factors of a well earned success. The next production by this company will be A Royal Divorce, the Australian rights of which have been held by the firm for some time past. At one time, rumor said that Grace Hawthorne and an English company would tour Australia with it. Julius Knight, who has already starred in the late W. G. Wills' drama, will be the Napoleon, with Ada Ferrar as Josephine, and Elliott Page as Marie Louise. Williamson and Musgrove are forming a second company to play Two Little Vagabonds, in which the Misses Nelson and Tarriss will star. A No. 2 Sign of the Cross company is also in course of formation, with Eot Ingles as Marcus Superbus.

Mrs. Potter and Kylie Bellow have concluded a farewell week at Her Majesty's Theatre, where large houses have been the rule. Romeo and Juliet, The Ironmaster, La Tosca, and The Merchant of Venice all being favorably received. The Potter-Bellow partnership has just celebrated its tenth anniversary. Her Majesty's is now occupied by the Alma Stanley and Harry Paulton company, who commenced their Sydney season with A Night Out. During their recent Melbourne season, besides the play just mentioned, My Friend from India was put on. Cecil Ward and George Lauri were in the cast of My Friend from India. Ernest Shand, a comedian from the London Vandeville, came out from England with the stars and gives strong support.

Al. Bellman and Lottie Moore, who came over from your side for the Palace Theatre management, and who, on the expiration of their engagement, were snapped up by Harry Rickards, have returned from Melbourne, where they proved strong favorites. They are now appearing at the Tivoli in A Dose of His Own Medicine, for which they have received splendid notices from local critics.

Blond Holt has been giving Melbourneans a round of melodrama, and at the conclusion of his season there will revisit New Zealand, where his company is always welcomed.

Frank Thornton is still touring Queensland with The Strange Adventures of Miss Brown, and Charley's Aunt. Noney Seabrooke has left his company.

Alfred Dampier is to revisit Sydney at a very distant date.

Maggie Moore and Harry Roberts are now playing Johanna, one of Miss Moore's purchases during her recent American and European visit.

Melville Stoltz, the Boston manager, and the Flying Jordans, are booked for a return Sydney season at the Lyceum, commencing on Saturday next.

Edward Farley and his opera company have been appearing in a varied repertoire at the York Street Opera House, where popular operas at popular prices have caught on.

I enclose with this month's letter an excellent likeness of Elliott Page, who, during the recent season of The Prisoner of Zenda and The Sign of the Cross at Her Majesty's Theatre, has ingratiated herself with Sydney playgoers in the respective roles of Antoinette de Mauban and Beronius. Miss Page is the daughter of the late Colonel J. Augustus Page, of your city, and before her professional debut with Daniel Frohman's The Dancing Girl company at the New York Lyceum she was a society belle. Previous to leaving for London she joined Ramsay Morris' Joseph company, when George Giddens was leading man. Her first English experience was with Miss Thorne in The Joker, in which play she appeared as Mrs. Lowe, and this was followed by a round of legitimate roles, such as the Queen in Hamlet, Lydia Languish, and Dora. In the forthcoming production of A Royal Divorce Miss Page has been cast for Marie Louise, a part eminently suited to this artist's style and physique.

Cabled news of the death in England of Alice Lingard (Mrs. Danuing) has just been received in Sydney. Miss Alice Lingard first visited Australia in 1874, and during her stay here was wonderfully popular. During her New Zealand tour with Our Boys she is said to have cleared \$4,000.

Elsie Adair's most unfortunate and serious illness has brought her season at the Criterion to an abrupt and untimely close. During Miss Adair's dance on Saturday night she went into a dead faint and had to be taken to her hotel by Dr. Fidichi, who is much concerned as to his fair patient's condition. It is to be hoped that La Belle Americaine will soon be in harness again, and thus minimize to a degree what must any way prove a severe pecuniary loss to her management. She has become a reigning local favorite.

John Peachey, the baritone so well known in America and England, has been engaged by George Musgrove for the reorganized comic opera company.

Kate Bishop (Mrs. L. J. Lehr) is playing in You Never Can Tell at the London Haymarket. L. J. Lehr has just passed through Sydney on his way to Melbourne to arrange for the reappearance there of Frank Thornton's Comedy company.

The Matsa Company are successfully touring New Zealand. Matsa was the firm's most successful pantomime last Xmas in Sydney and Melbourne.

Mrs. Potter and Kylie Bellow have changed their plans, and leave here to-day by the R. M. S. Australia, booked through to London.

Harry Paulton reminds us much of William Elton. His engagement with Williamson and Musgrove is for twelve months.

Charles Holloway and company are in Brisbane, and the Brough Comedy company in Adelaide.

Reports from Western Australia are still good in theatrical lines.

Peggy Pryde, a daughter of the late Jenny Hill, "the Vital Spark," Alice Lethbridge, last here with the Lonnens and Hood London Gaiety company; Albert Athas, and Lizzie Collins are some of Harry Rickard's latest engagements for Australia.

We have just received cabled advices of the approaching professional visit to Australia of Amy Sherwin and a concert company.

The artists engaged in England for The Gay Parisienne have just arrived at Adelaide, the principals being John Peachey, George Delara, Ada Willoughby, B. Watson, and Alice René. They are to open at Sydney in a few weeks, and will be reinforced by George Lauri, John Coleman, and Alice Lesmar.

For The Flying Jordans' farewell season here, Lily Post has been specially engaged.

Harry Rickards is returning to Sydney by the French mail steamer leaving Marseilles on July 18.

Gounod's Faust is to be revived by Edward Farley's company at the Opera House.

E. NEWTON DALY.

MELBOURNE, July 4, 1897.

Harry Paulton's dramatic season came to a close at the Princess Theatre on Tuesday last, when a varied programme was presented, the occasion being a benefit to George Lauri. The Sign of the Cross followed for its first time in Melbourne.

Fannie Liddiard received a very hearty welcome upon her reappearance in Melbourne.

Maggie Moore will open the Theatre Royal for a short season after the Flying Jordans.

The Elsie Adair company played a very successful two nights' season at Geelong before going to Sydney.

Howard Vernon will produce Rip Van Winkle and Boccaccio during his season at the Queen's Theatre.

George Titherage, of the Brough company, will leave for London early next year.

Cecil Ward has rejoined the Potter-Bellow company.

Millie Young has made a pronounced success as Prince Paul in The Grand Duchess at the Queen's Theatre.

Charles Holloway has engaged King Hedley as leading man.

The Broughs opened their Adelaide season with A Woman of No Importance.

Edgar Granville will return early next year to fill another engagement made with Harry Rickards.

George Darrell has been doing good business at the Royal Theatre, Perth. Trilby was produced on June 16 with great success.

I. W. Sweeney has rejoined George Rignold, and will open with him in Adelaide.

Philip Newbury will return to London at the conclusion of his Melbourne engagement.

JAMES M. ROBINSON.

DUNEDIN, N. Z., June 26, 1897.

Carl Herz, magician, has toured New Zealand with the cinematograph, and has just finished return engagements to most gratifying business, due largely to his strictly English cinematograph scenes.

Frank Lincoln, though doing fair business, is less fortunate, not so much from the similarity of his show, but because throughout it is like his cinematograph scenes, too "American."

This is a common fault of American combinations among J. Bull's family, but not of the most recent "stock" company, Professor D. M. Bristol's Educated Horse.

Professor Bristol, presuming no doubt upon the proverbial English attachment to anything "horsey," raised high expectations for the long ocean risk. He was none too sanguine.

Tremendous business has greeted the show throughout the entire colony. Under the active management of Professor T. A. Kennedy, partner pro tem, it is the first to make the thorough tour of New Zealand with the loss of but one night.

The very aggressive and popular representative in advance, J. B. Fraser, is a fortunate choice of John C. Patrick, general manager. The horses will visit: Hobart, Tasmania, July 5, one week; Sydney, July 12, six weeks; Brisbane, September 3, two weeks.

W. FLEUBER.

HONOLULU TOPICS.

HONOLULU, H. I., July 14, 1897.

Mrs. Charles Turner (Annie Montague), who for the past year and a half has made Honolulu her home, has opened a school of music in San Francisco. Mr. and Mrs. Turner were for many years identified with opera in Australia, but at the death of her husband Mrs. Turner retired to private life. Numerous offers have been made her by managers in the United States in the past few months, but for the present she prefers teaching.

The animatograph has been exhibiting at various places in the city for the past few weeks to fairly good audiences.

A. E. (Gus) Murphy, well known in New York, returned on the last steamer with the intention of making Honolulu his home permanently.

Frawley deciding to withdraw his date for this season, arrangements have just been completed with H. B. Emery to bring Kate Putnam and her company to Honolulu next month and play a season of four weeks. C. L. CLEMENT.

DALY'S COMPANY GOES ABROAD.

Augustin Daly's entire company, including Mrs. Gilbert, Charles J. Richman, Miss Jeffries, Wilfred Clarke, George Clarke, Miss Converse, Miss D'Arcy, Miss Dunsmuir, John Craig, Miss Lorraine, Thomas A. Page, Miss Purman, Miss Sannan, Miss Wiener, and Charlotte Wynne, sailed for Europe August 19 on the Germanic, to fill their annual engagement at Mr. Daly's London playhouse. Mr. and Mrs. Daly and Miss Robson will join the company on the other side, as will Joseph Herbert, who will make his first appearance as a member of the company during the London season.

ENGAGEMENTS.

Viola Bancroft, having postponed her starring tour in her new comedy, The Vassar Girl, has signed with Keogh and Davis.

Ethel Barrington, by Mart W. Hanley, for My Wife's Step-husband.

For the Grand Opera company: Camille Mouri, Eloise Mortimer, Gertrude Lodge, Mary Carrington, Belle Travers, Martin Pache, Charles Rushworth, Fred Marston, Gilbert Clayton, Stanley Felch; William Matchette, musical director; Matt Grau, manager.

C. Harry Kittredge, with Odell Williams, in The Alderman.

Hal Davis and his wife, Susie Willis, by Jacob Litt.

Arthur Larkin, by Smyth and Rice, for the part of Keene Shearer in My Friend from India.

Edward C. Gillespie, for Charles Frohman's Empire company.

J. J. Farrell, Earl Ryder, R. T. Stetson, Harry Webster, Hannah May Ingham, Madeline Lock, Kate Ryan, and Gertrude Whitty, for Shall We Forgive Her, which will be the opening attraction at the Fourteenth Street Theatre on August 20.

Lillian Sutton, by Kient and Hearn, for leads.

Pollie Holmes, with John L. Sullivan's company.

Addison Pitt, for the Salt Lake Stock company for the coming season.

Carrie Rose, for a principal part in Gilmore and Leonard's Hogan's Alley company.

C. A. Burt, to represent one of M. W. Hanley's attractions.

Sherman Rowles, for The Whirl of the Town.

W. H. Wadsworth, for the Avenue Theatre Stock company, Pittsburg.

Augustus Wolford, re-engaged for Shore Acres.

George H. Ricketts, with Richards and Canfield, in My Boys.

The stock company for Forepaugh's Theatre, Philadelphia, has been completed through J. J. Spies, and left for Philadelphia last Thursday. The regular company includes Edwin Holt, James Carden, Walter Woodal, J. Hunt, Carrie Radcliffe, and Helen Beaumont. George Pauncefort, Thomas Denny, Ethel Brandon, and Hattie Stockwell have been engaged for the first two weeks.

N. E. Philips, manager, and Drew Morton, stage-manager, have organized the stock company for the Theatre Francaise, Montreal, and left for that city last Saturday.

Marion Ballou and Joseph Kane have joined Bartley McCullom's stock company at Peak's Island, Maine, for two weeks.

Frank Hatch, as comedian and stage-manager of the Girard Avenue Theatre, Philadelphia.

Ralph Cummings has, through the agency of J. J. Spies, completed his company and secured his plays for the coming season. Rehearsals have been commenced at Hahn's Hall, Thirty-first Street and Eighth Avenue. Among the company are John Shaw, George Christie, John Hutchinson, Thomas Grady, Stella Dale, Marion Kilby, Maria Haynes, and Helen Byron.

Among those engaged for A Puritan Romance are A. E. Dillwyn, W. H. Ellwood, David Murray, Emma Eberley, and Virginia Buchanan.

Della Parker will play Simone in Thomas Q. Seabrooke's Papa Goo-Goo.

Alexandra Viarda, a Polish actress, has been engaged by Edwin Knowles to appear at the Fifth Avenue Theatre for four weeks, beginning November 20. She is to be supported by an American company, and in the course of her engagement will play in German and French, and possibly in English.

Richard Golden, for the leading comedy role in The Isle of Champagne, which will be controlled by George Herman and D. Beire this season.

Dan Collyer has been engaged to play the title-role in Chimmie Fadden in place of Charles Hopper.

Margaret Sylva, for the maid in E. E. Rice's production of The French Maid.

Rosalie Morrison, as leading lady for Joseph Jefferson's revival of The Cricket on the Hearth.

Joseph O'Meara, of Shamus O'Brien fame, for leading role in De Koven and Smith's The Highwayman.

Norma Kopp, Belle Bucklen, Helen Redmond, and Alf C. Wheelan, to support Frank Daniels in The Idol's Eye.

Julian Mitchell has been engaged to stage The Idol's Eye at the Broadway Theatre.

Percy Haswell, Annie Irish, Percy Brooks, and Vincent Serrano, for W. H. Crane's company.

George C. Boniface, Jr., R. F. Cotton, Mrs. McKee Rankin, and Pearl Andrews, for What Happened to Jones, which is to be produced at the Manhattan Theatre on August 30.

Jeannette Lowrie has not been engaged, as was stated, by Sol Smith Russell for A Bachelor's Romance.

Joseph Allen, who was with Charles Frohman for six years, will be a member of Julia Arthur's company during the coming season. Mr. Allen is summing at Seabright.

Oscar Hammerstein has engaged Rose Leighton for a prominent role in the forthcoming production of La Poupée.

Edward Hume, for the principal comedy part in The Cotton King.

E. S. Lawrence, for Arnold Wolford's Brand of Cain company.

W. H. Elwood, by Manager Edward A. Braden, for lead with Isabelle Evesson and Estelle Clayton in A Puritan Romance.

Frank Camp, for A Milk White Flag.

Stella Blair, re-engaged for the Little Trizix company.

August Schorcht, re-engaged as musical director by Edwin Travers. He is now writing the music for A Jolly Night, Mr. Travers' new farce-comedy.

Minnie De Haven, by Aubrey Mittenenthal, to support Agnes Herndon.

Manager Frank T. Merritt has signed Marie Stuart for the part of Lotta Doe in McSorley's Twins. John D. Gilbert is busy rehearsing the company at St. Joseph, Mo., and has arranged an entirely new musical programme, besides radically changing several of the situations.

Giles Shine, by Charles Frohman, to play the character of Richelieu in Under the Red Robe. This will be Mr. Shine's third season under Mr. Frohman's management.

GAWAIN'S GOSSIP.

Heat and Bulliness—American Secret Service Company Closes—American Productions.

(Special Correspondence of The Mirror.)

LONDON, Aug. 7.

Nothing calculated to arouse any great excitement has occurred in theatrical circles since I last had the honor of mailing you. We have only had a few theatrical law suits concerning



LUCY CLARKE.

contracts, which are drawn up more loosely in the theatrical profession than in any profession or trade that could be named. Likewise, there have been two or three very sordid and paltry theatrical divorce cases, with which, however, I need not trouble you. Some little flutter has been made by the visit of the King of Siam, whose full name is Somdet Phra Paraminda Maha, Chulalongkorn, Patinder, Maha, Mongkut, Purusaratna, Raja Ra, Wongsu, Warut Mahabongse Parabut, Warakhattara, Ra Ja Nikaro Tama Chaturanta, Parana, Maha, Chak Rubar, Tira, Gaseanka, Parumadham, Miha, Maha, Rajad Hiraja Para Manareth Palite Para Chula Chomkian Chau Yu Hua! There! There's a nice exercise for any one, and in such sultry weather too! My only excuse for mentioning his Siameseness is that he has put in considerable time at the play this week, which is more than most Londoners have done. They, not without wisdom, have preferred to go in for what poor Stetson would call "Al-fresco" shows. Among the theatres visited by the above poor potentate, who has to carry so many names, was Daly's, where The Geisha is still running, albeit Marie Tempest, Letty Lind, and Hayden Coffin have all gone summering—I had almost written "summering," and all on account of the heat wave.

George Edwards, who smilingly takes in the shakels for the last-named success, has arranged to put up La Town on Monday at the Garrick, from which house My Friend the Prince (formerly My Friend from India) was played for the last time last night. In Town will be played by the company which in a fortnight's time will be exported to your side. That other American play here, called Four Little Girls, will be withdrawn from the Criterion to-night after a few weeks' run. The theatre will be closed until next Saturday, when the new sub-lessee, Herimann, will put on another new American play—namely, Martha Morton's farce-comedy, The Sleeping Partner.

Your Mr. Gillette and company made their last appearance in that fine play, Secret Service, at the Adelphi, on Wednesday night, when they received a perfect ovation in the way of farewell. Gillette made a modest little speech thanking the London public and press for the magnificent reception accorded to the play and players.

On Thursday the Adelphi's own English company, including William Terriss, Harry Nichols, and Jesse Millward, appeared in this piece. They did not, however, wipe out or even equal the success made by the original players. It was not of course, to be expected that they could. Miss Millward was, if anything, better than Miss Walsh; but of the men, Nicholls, as Brigadier-General Varney, was perhaps the best. Bella Pateman, as Mrs. Varney, came out very heavy. Still the play thrilled the audience as much as ever, and of course those who have not seen Gillette and company won't know their loss.

There have been ructions at the Shaftesbury, where the Yashmak ceased last week, and where La Loie Fuller was to have started a season next Monday. Some trouble arose as to this or that one's share of financing the show. So Loie eventually made other arrangements, and the Shaftesbury management at once put into rehearsal your American extravaganza, The Wizard of the Nile.

If you want a cooler this weather let me advise the reading of Bram Stoker's latest story, "Dracula." It is a vampire thing, and makes your blood run cold in every page.

The picture this week is of Lucy Clarke, the celebrated contralto, of whom I have already written and whose face is not new to the States.

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"THE THEATRICAL PHENOMENON."

In the history of the stage December 1, 1893, is a noteworthy date, inasmuch as Master William Henry West Betty, the extraordinary juvenile actor, then appeared for the first time before a London audience. The theatre chosen for his debut was Covent Garden, then under the management of John Philip Kemble, and the play of the evening was Dr. Browne's tragedy of Barbarossa, in which he took the part of Achmet—a character acted originally by David Garrick in 1755. At this time, Master Betty was thirteen. His previous theatrical experience had been acquired in the provinces, where his admirers had called him "the Young Roscius." In London his success was immediate, and in an incredibly short time he became famous. He was soon engaged to play alternately at Drury Lane and at Covent Garden. In the advertisements and programmes of Old Drury he was announced as the Young Roscius, though the proprietors of Covent Garden billed him simply and honestly as Master Betty.

In the course of the next two years and a half he received nightly for his services £250, and even £100, and performed the parts of Hamlet, Richard the Third, Romeo, Macbeth, Orestes, Osmyn, Zanga, and Octavian. Finally, the interest of the public lessened. Novelty of this kind sometimes draw the town for hundreds of nights, but never for a longer period. On May 17, 1896, at Drury Lane, this remarkable boy took his final leave of London audiences. The occasion of his farewell was his benefit, and he played his old part of Tancréd and the less familiar one of Captain Flash.

Of imitators Master Betty had many, none of whom, however, enjoyed the same amount of public favor. Laughed at, ridiculed, and hissed, the hour on the stage of these rivals was but brief. One of them, indeed, was not permitted to finish the part that she attempted to act on her first appearance in London. This unfortunate young person was Miss Mudie, "the Theatrical Phenomenon." Though apparently about eight years old, and in size small even for that age, she had still played during the season of 1894-5 well-known comic parts in the principal theatres of Liverpool, Dublin, and Birmingham. Her success had been great, and vague reports of her talent had reached London, where the Betty mania was at its height. The society of the Young Roscius was then courted by the nobility, who kissed, caressed, and dined and wined him. He was even honored with an introduction to His Grace the venerable Archbishop of York. Of Master Betty Miss Mudie and her friends doubtless became envious, and they determined to secure for themselves a portion of the popular applause that greeted the favorite. So to London came "the Theatrical Phenomenon," and application was made to the proprietors of Covent Garden for an opportunity to exhibit her peculiar gifts. After some delay—for John Philip Kemble and Thomas Harris were hesitant and fearful of her failure—Miss Mudie appeared at Covent Garden on November 23, 1895, as Peggy in The Country Girl, David Garrick's alteration of William Wycherly's vivacious comedy, The Country Wife.

To Covent Garden that night the public went in no polite mood. It had been, it is true, the caprice of the moment to applaud prodigies; still, a boy of fifteen (Master Betty was then that age) was different from a little girl of eight, and the extravagant absurdity of the thing was not to be endured. As a boy, Master Betty was possessed of wonderful talent, but he was not, and never could have been, an efficient actor. When a mere youth was seen mingling with men and women of from twenty-five to sixty years of age, who, indeed, could have been persuaded of the reality of the scenes enacted? Surprise at such precocity might and must have been excited, but it was impossible to be affected by, or even more than mildly interested in, what occurred on the stage. The audience that Miss Mudie performed to that night was of this mind. In the first scene, in fact, the sense of the house was expressed good-naturedly, for when Moody (Peggy's guardian and apparent husband) promised to "send her back into the country," the spectators expressed very cordially by loud applause their concurrence. In the following scenes they were much less equivocal, Miss Mudie's presence on the stage and her association with the episodes of the comedy becoming ridiculous when she was spoken of as a wife, a sweetheart, and an object of love and jealousy. The character of Peggy Thrift, in which Mrs. Jordan had been delightfully humorous, was made contemptible and a thing for public reproach.

The child was also contrasted with the fine person of Miss Brunton, who played Alitha, and wore on her hat a plume of three upright ostrich feathers, the whole forming a figure nearly seven feet high. When she was with her guardian, Moody (played by Brunton), she did not reach much higher than his knee; he was obliged to stoop to lay his hand on her head and to kiss her, and when she had to coax him and stroke his cheek, he was almost obliged to go on all fours. In the third act of the comedy, when Miss Peggy was seen walking in the park dressed in boy's clothes, she looked shorter than before, and much too little safely to be put into trousers. Yet according to the purpose of the comedy, Brunton, as her lover Belville, pursued her, and was delighted to discover her under this disguise, and Murray, as Moody, was agonized at the idea of another man taking her by the hand. The absurdity of this scene was really too great, and from all parts of the house came hisses. At last, Charles Kemble, as Harcourt, said to his nephew, Belville: "Let me introduce you, nephew, you should know each other. You are very like, and of the same age." After this it was all over, and all possibility of further quiet was destroyed. The whole effect was out of nature, and so very ludicrous, that the spectators soon decided against Miss Mudie.

From delirium they had not hissed loudly when she was on the stage, though in her absence they condemned the performance, in order to stop the play, if that were possible.

But as she persevered confidently, they hissed her vehemently, and requested her to leave the stage. In the latter scenes of the comedy the noise increased to such a degree that not a word could be heard, and Miss Mudie (who previously had seemed occupied with the play, and whose energy had not been in the least lessened by the marked disapprobation of the house) walked to the footlights and said:

"Ladies and gentlemen, I have done nothing to offend you, and as for those who are sent here to hiss me, I will be much obliged to you to turn them out." This bold speech astonished the audience, and was greeted with laughter and hisses. Miss Mudie, however, did not seem embarrassed, but went on with the scene as if she had been quite successful. At the end of it the uproar was considerable, and as the manager was called for, John Philip Kemble came forward and addressed the audience. He said that the applause with which Miss Mudie had been received in various provincial theatres had encouraged her friends to hope that her talent was great enough to please a metropolitan audience. Still, the proprietors of the theatre did not wish to force upon the audience any kind of entertainment which might not meet with its approbation. "If, therefore," he continued, "you will permit Miss Mudie—" "No! No!" was shouted at him, and for some time he could not be heard, but at last resumed cleverly:

"The drama's laws, the drama's patrons give. We hope, therefore," he concluded, "that as the play has proceeded so far, you will allow Miss Mudie to finish the character."

Finding this of no avail, Kemble said that the spectators might be induced to allow her to go on with the comedy when they were informed that, after that night, Miss Mudie would be withdrawn from the stage.

Though this last appeal seemed to produce the desired effect, the calm was deceitful, for on the next appearance of the child the uproar broke out with such violence that she was obliged to leave the stage. Murray then came forward and said that, after a few moments' delay, Miss Searle, a member of the regular Covent Garden company, would play Miss Mudie's part from the beginning of the fifth act.

Order was again restored, but, on the appearance of Miss Searle, hostilities were renewed between the majority of the spectators and a small number of Miss Mudie's friends. All was confusion, and when it was found that any further interference would but "more embroil the fray," the remainder of the comedy was converted into pantomimic show, and the curtain fell on one of the most imperfect performances ever witnessed on the stage.

Such was Miss Mudie's disastrous first appearance in London. In all probability she retired to private life, and was not again fascinated by the surface glitter of the stage. Her treatment by the audience that evening was cruel, and on the whole unnecessary. A New York audience of the Astor Place Riot period might have been as brutal. A London audience of to-day, and, in fact, of any period, would be as abusive, but New York theatregoers of the present time would neither hiss nor shout—the attitude adopted would be that of polite indifference. Of all methods of expressing displeasure, silence is the most subtle and effectual.

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TELEGRAPHIC NEWS

CHICAGO.

"Biff" Hall's Theatrical Comments—Serious and otherwise—And He's Coming East.

(Special to The Mirror.)

CHICAGO, August 16.

The regular theatrical season of 1897-98 was reopened to-night, along with the inauguration of the twenty-eighth season of Hooley's, our leading theatre, where Daniel Frohman's Lyceum Theatre company was well received by a large and fashionable audience in Louis N. Parker's play, *The Mayflower*. James K. Hackett and Mary Manning were warmly welcomed. During the engagement *The Prisoner of Zenda* and other plays will be presented.

The members of the Never Again organization left for New York after the final performance of the ten weeks at Hooley's Saturday night last. They go to you for a week at the Garrick, after which they rest. I have no doubt that Fritz Williams and Ned Holland will be glad of the rest, as Grace Kimball is a much heavier Madame Katzenjammer to toss about than was Isabel Irving.

The regular season at the Grand Opera House opened last night with Digby Bell in Gus Thomas' pretty play, *The Hoosier Doctor*. Manager Harrison has given it a splendid cast, and when it goes on to New York I venture to say that you will like it and will be surprised at "Kid" Bell's excellent work in "straight comedy." Besides five verisimilitude ventures, Manager Harrison is arranging to put out a fine production of *The Pacific Mail*.

Manager Will H. Barry reopened the Alhambra to two large audiences yesterday afternoon and evening, the first regular attraction being Lincoln J. Carter's thrilling play, *The Heart of Chicago*. George W. Irish, of this city, will be the general manager of this organization. This season Mr. Carter will have five plays on the road.

Next Monday evening Manager L. L. Sharpe will inaugurate the regular season at McVicker's, Clay Clement presenting his new and original play, *A Southern Gentleman*, with a strong company. Manager Sharpe has already booked Andrew Mack, in *An Irish Gentleman*, Ramsey Morris' new Celtic play, and David Higgins' new Southern play, *At Piney Ridge*, for McVicker's.

"Punch" Wheeler writes me as follows: "My business compels me to mix with all kinds of people, so I took the Nichols Sisters on a personally conducted tour over the chutes yesterday. We are being well billed everywhere, and can play Cincinnati two nights." Mr. Wheeler, by the way, is considering an offer to take the management of the Dawson City Opera House. It will be the fourteenth building in the town.

Speaking of "Punch" reminds me that I leave here at 3 p.m. Friday next, over the Lake Shore road, and will pull in at your big Forty-second Street depot at 8.45 Saturday evening, August 21, unless I strike one of those Elmer E. Vance railroad wrecks. Broadway will then be my headquarters for a week.

I see by a programme sent to me that the Van Dyke and Eaton company, recently in Fairbault, Minn., is presenting a four-act comedy called *Jack's Wife*, and in the cast "Biff" Hall appears as Alf Gordon. Please do not loan this man any money on my account. He is traveling either in cog or in lock.

The Columbia will reopen next Sunday evening with a preliminary two weeks' season of *My Friend from India*, with Fred Bond and a strong cast, and Jack and the Beantalk will follow for a run September 5.

Manager O. B. Thayer has met with considerable success in his grand opera stock venture at the Great Northern. M. Guille has gone East for two weeks to fill an engagement, and will return here then to head the company. Harry Cashman, formerly of the Gaiety, has been engaged for the organization. To-night *Maritana* was successfully presented.

Hennery Leroy, who had a very successful starring tour in E. O. Towne's comedy, *Other People's Money*, last season, returned from New York last Monday, where he had been securing people for his company.

Low Dockstadter reached here Friday, from San Francisco, whence he followed his Christian Endeavor friends. He leaves to-morrow for a rest in the coal mines of Pennsylvania.

So great has been the success of *Trilby* at Hopkins' that it will be continued for a third week by the stock company.

Manager Tom Grenier, of the Lyceum, has made a deal with Horace Vinton, and will soon open the old house as a stock theatre, at popular prices, paying royalties for good plays. Eda Clayton will head a good company.

Manager E. P. Simpson has leased the Academy of Music, and he opened it yesterday with *The South Before the War*. He has a number of good bookings.

A Night at the Circus is the bill over at the Bijou this week, while Manager Hutton is presenting Uncle Josh Spruceby at the Lincoln.

The new Schiller Stock company will open at that house August 30 in a new play called *Fort Frayne*, a dramatization of Captain King's novel of that name. J. H. Gilmour and Elita Proctor Otis will have the leading roles.

Fred Rider's burlesque, *The Moulin Rouge*, was given yesterday at the Gaiety and made a hit. Manager Clifford's new State Street house, the Savoy, is rapidly nearing completion.

Here is one from Harry J. Mortimer, away up in Fargo, N. D.: "I see by your letter that Tony Deuler, 'Jr.' is trying to steal our circuit with a balloon. Andy Mackay, Colonel J. H. Woods, and Harry Mortimer control the entire Klondike route, and if anybody goes up in a balloon it will be the poor actor man."

I had two disorderly girls up in the police court the other day, and the names they gave

were quite souhettish—Hattie McCorker and Ida B. Copper. The latter is a real good police court name.

Buffalo Bill will be here at the Coliseum August 30, for two weeks. Orders have been issued to the police officers in my district to keep a sharp eye on one Nate Salisbury, who represents himself as a partner in the show.

Well, so long. See you on Broadway.

"Biff" Hall.

BOSTON.

Prospects for the Opening Season—Benton's Gossip of Theatres and Players.

(Special to The Mirror.)

BOSTON, August 16.

It begins to look like the resumption of theatrical activity in Boston. The Summer has certainly been dead enough, although the two houses which have remained open have had no reason to complain of lack of patronage. But now that the houses are reopening their doors it begins to look as if the theatregoers are coming back to town.

The first of the regular houses to reopen was the Boston, which, brighter and more attractive than ever, began its new season on Saturday with a revival of *Uncle Tom's Cabin* in its new and most attractive form. There were those who sneered at a new dramatization of this time-worn novel, but those who saw the splendid performance the opening night agreed that the dramatization was a superb one and that it would give a new lease of life to Mrs. Stowe's work on the American stage. The work has been splendidly done, and the application of modern methods makes the production of unusual interest. It is well acted and set in lavish manner.

The second house to reopen was the Grand Theatre, which, with its new managers, Thomas and Watson, promises to have a successful year. A stock company has been organized, headed by Frank J. Keenan, and his opening play was *The Bella*, which was supplemented by a vaudeville olio.

At the Castle Square another war-time melodrama was revived by the stock company in *A Fair Rebel*, which has been played here a number of times, but never with as even a cast as that now engaged. One of the features of the performance to-night was the return of Horace Lewis to the cast after a two weeks' vacation, and the greeting which he received shows how popular he has become with audiences at the Castle Square. His work was, as usual, excellent, and the other members of the company were seen to like advantage.

A. L. Guille, the operatic tenor, is the leading musical attraction at Keith's this week.

In looking forward to the coming season Boston managers have no reason for apprehension, because the bad business of the past season was by no means so noticeable here as elsewhere. The effect of the new tariff bill is hoped to stimulate manufacture and trade in New England, and of course as the smaller cities benefit this will help matters for Boston.

I saw General Director Tony Cummings at the Castle Square Theatre, and had a very pleasant chat with him about the prospects for the coming season. He said: "It seems to me that the outlook is a most encouraging one. I base my estimate of the coming season largely upon the success which has resulted from the attractions I have given the Boston public at this theatre the last few months. The people, using the term in the broad sense as indicating the large general public made up of the wage-earning class, seem to be more ready to spend money for amusement than at any time during the last three years. I have made use of every opportunity presented to study our patrons as they entered the theatre, and I am satisfied that the great public is beginning to feel the effects of that indefinite something called prosperity. I am satisfied that the tendency of the future will be toward a return to the stock company management of theatres and the withdrawal from the field, to a very large extent, of the combination system. We have found at the Castle Square Theatre that the Boston public thoroughly enjoys this stock company plan, and I am greatly encouraged at the outlook for the future of this organization."

Another Boston manager whom I found in town was Mr. E. F. Albee, general manager of B. F. Keith's amusement enterprises. I had a very pleasant chat with him, in the course of which he said:

"As my knowledge of theatrical business is limited to Mr. Keith's circuit, and as our business has been so satisfactorily good year in and year out, it is hard for me to prophesy what the future season has in store for the theatrical profession at large.

"From the present indication of prosperous crops, and general increase in prosperity in almost every direction, I should say that the theatrical business, as well as all others, will receive its share. The American people, as a rule, are very liberal when they have money to spend, and the theatrical enterprises of the United States are probably better patronized than they are in other countries.

"I surely believe that the majority of the population of the United States has felt the pressure of hard times so strongly for the past few years that the necessities of life have been the first consideration, amusement being a luxury; but give us the promised good times—that is, reasonably good times—and in my opinion the theatrical business will receive a boom such as it has not experienced in a number of years."

Eugene Tompkins smiled when I asked him in regard to the prospects for the coming season, and all that he could reply was, "I cannot see any possible way of answering your question until about the first of May next."

Up to the Grand Opera House a great gold sign at the entrance already announces that George W. Magee has resumed the management of that house. It has been decided to open it

on September 4 with the melodrama *Straight from the Heart*, and it is safe to predict that melodramatic attractions will be the most popular ones there during the coming year.

Another matter which has been finally settled during the past week was the tenancy of the Tremont. Some time ago I announced that John B. Schoeffel would obtain a renewal of the lease, and that matter was clinched on Friday, when Colonel A. A. Rand, the representative of the several estates holding the property, met Mr. Schoeffel to complete the details of the lease and sign the papers. Several well-known parties in theatrical circles made offers for the house, but without success. Mr. Schoeffel will remain in Boston all the Winter and personally manage the house. His bookings are fine, including Mrs. Fiske and other prime favorites in Boston.

F. E. Pond, the business-manager of the Boston, has returned from his Summer home in Maine in readiness for the opening of this season. He reports a delightful vacation in one of the prettiest spots in the Pine Tree State, and he certainly looks as if the trip had been a delight in every way. Mrs. Pond (Juliette Cordon) came back to Boston with him, but she has not settled upon her plans for the coming season.

I was sorry that the New York Sun did not give proper credit to the men who introduced press agency to Boston. The paper gave a capital story of the tricks which cornered columns for the Park Theatre seven seasons ago, but it did not mention Charlie Metcalf and Frank Richards, the two men who did all the work and who should have the honor. By the way, Charlie Metcalf has been at Siasconnet all the Summer, and I have not heard a word about the sea serpent being seen in Nantucket waters. What's the reason?

James Levering, formerly of the Grand Opera House Stock company, has completed a new dramatic version of David Copperfield, which he has sold to John S. Moulton.

Boston is to have a longer engagement than usual of E. S. Willard the coming season. He is to open at the Tremont November 15, and play there for five weeks.

Thomas F. Thomas, of Thomas and Watson, the new firm which opened the Grand Theatre to-day, had an unpleasant welcome back to Boston. His room at the Westbury Hotel was entered by means of false keys, and three suits of clothes and one shirt were taken. The thieves were evidently frightened away, as other clothing was left on the bed to be removed when the alarm was given. Fortunately for Mr. Thomas, a trunk containing money and valuables was not disturbed.

B. F. Keith has already shipped back to his Brookline home a number of beautiful pieces of statuary which he has purchased during his European journey.

John Horner, the father of Louise Horner, the soubrette and dancer, was instantly killed by being crushed by an electric car at East Boston ferry last week.

Peter S. McNally, the Boston newspaper man, who is entitled to the honors of the champion long-distance swimmer of the world, is back in Boston after his famous swim in the English Channel. He will give an account of his trip before the Knights of Columbus to-morrow night, and his brother, Hugh P. McNally, well known for his Boston press work, will preside. Mr. McNally is also a brother of John J. McNally, the playwright.

William Wolf, the former comedian of the Castle Square Opera company, and Mrs. Wolf, who was Anne Ford, were in Boston last week on what was really their honeymoon trip, as they did not take their vacation when they were married. Their Boston friends were delighted to see them, and they will have a cordial welcome if they ever return to Boston.

Eugene Tompkins, proprietor of the Boston and Park, is back in Boston again, after a delightful cruise in his yacht, the *Maunabo*, round Newport. Mr. Tompkins is in excellent health, and has nearly recovered from the accident which gave him a sprained ankle.

H. Grattan Donnelly has been in Marblehead looking up material for his new play, which is to have its scene located there.

Edward W. Poor, who died at Crescent Beach last week, is the father of Minnie Poor, the actress.

A change in management has taken place in the Chelsea Academy of Music, and as a result John C. Patrick and John Reniger have taken a lease for five years. Mr. Patrick has been in the business more than twenty-two years, and is owner of Professor Bristol's Equine Paradox. Mr. Reniger was formerly treasurer of the Castle Square Theatre. The new leases will entirely remodel the house, and will open August 23 with 8 Bells as the attraction. Mr. James B. Field, the former manager of the house, has made no arrangements for the present. He was manager of the Academy for twenty-six years.

Stanley Whiting writes me that he goes to the Orpheum, San Francisco, opening on August 30, for five weeks. From there he jumps to New York to join Rosow's Star Specialty company for forty weeks as a feature.

In the Suffolk Probate Registry 13 the will of Charles H. Thayer was filed. It contains no public bequests, all the property being left to the testator's mother. G. A. O. Ernst and J. Thomas Baldwin are named as executors. The will was executed November 4, 1886.

George H. Brennan has been in Boston making arrangements for the coming season. Thomas E. Shea will play here in November, and Mr. Brennan has a number of interesting novelties in preparation.

May I be pardoned for saying just one word about myself in conclusion? I have resigned from my position on the Boston Journal to resume the place as assistant city editor of the Boston Evening Transcript which I left three years ago, and shall hope to see all my theatrical friends visiting Boston at my new location.

JAY BENTON.

PHILADELPHIA.

The Opening of the Season—A New Stock Company—Items of Interest.

(Special to The Mirror.)

PHILADELPHIA, August 16.

This week inaugurates the season of 1897-98, and all our managers without exception feel jubilant over the prospects, as everything points to a successful year.

The opening of Gilmore's Auditorium August 14, with Charles H. Yale's *Forever Devil's* Auction, was brilliant, being the finest display of this gorgeous spectacle ever seen. Everything is new and original, the specialty features are the Teakot Troupe of comedy bicyclists, headed by Alexander Decca, *The Bicycle Craze*; Mlle. Flora, in *The Tough Girl on the Wire*; a song and pantomime burlesque, *Wearry Willie*, or the *Hobo's Solace*; Colby and De Witt, comedy acrobats; Brothers Phantos, serial grotesques; Miss Mayo in a specialty entitled *Mayoloma*. Aurelio Coccia, the *maitre de ballet*, has created many new and beautiful effects, with new costumes and dazzling scenery. For week of August 23, House Show No. 1, with Lew Dockstadter, Dora Wiley, Barney Ferguson, Kitty Mitchell, John Marr, Sam J. Ryan, the Kraemers, Bennetto, McCarthy and Reynolds as the bill.

Thomas D. Van Osten's Three Star Comedy company and Ladies' Symphony Orchestra inaugurate their season at Atlantic City September 4. Inez McCusker, Ida Russell, and Mr. and Mrs. Robert E. Wayne, the principal features; their repertoire includes *Dorcas*, *Galatea*, Mr. Barnes of New York, *Forgiveness*, *Inherited*, *La Cigale*, *Three Guardsmen*, and *The Burglar*.

Mrs. Drucilla Y. Gardner, wife of Daniel Gardner, a vaudeville actor, committed suicide in this city last week by taking carbolic acid. No cause assigned for this rash act.

The Power of the Press, given very successfully by the new stock company, opened the season at Forepaugh's Theatre August 14. Edwin Holt, Carrie Radcliffe, Thomas J. Dempsey, Allen Demond, Walter Woodall, James Carden, Jay Hunt, Harry Burkhardt, Clifford Dempsey, Walter Gilbert, George Pannosfort, Helen Beaumont, Polly Stockwell, Ethel Brandon, and little Katie Seymour comprise the organization. True to Life is the bill for week of August 23.

The Bijou Theatre has been crowded to the doors day and night the entire Summer. The programme for this week introduces Charles T. Ellis, Florrie West, Edmund Hayes and Emily Lytton, Lew Hawkins, Thomas J. Powers, Jr., assisted by Jeanne D'Amour, in *On An Island*; the biograph, *Visions of Art*, with new living pictures; Thomas and Quin, Nelson, Glisneretti and Demonio, Josephine Gasman, Stanley and Jackson, Baldwin and Daly, Meahan and Raymond, Pantzer Trio, Dawson, Farlow, and Baby Birbeck.

Rehearsals commenced this morning at the Grand Opera House for a spectacular production of *A Trip to Africa*, by the Castle Square Opera company, which will inaugurate the season August 30. The prominent people of last season are all re-engaged except Anna Lichter, Oscar Girard, and William Shuster. Many new people will be introduced, and the prospects are better than last year.

Charles M. Southwell, manager of the Castle Square Opera companies, who has been confined to his room for the past eight weeks, is slowly recovering from the effects of typhoid fever, and hopes to be able to attend to business shortly. He will have three operatic organizations again for the coming season, one opening in this city August 30, the others in Baltimore and Washington September 6.

The Lyceum Theatre, John G. Jermon, manager, opened the Fall season this evening with Zittella's English Frolics, a new show headed by Mlle. Zittella, and including Evans and Vidocq, McCabe and Daniels, Ed Morris, Valmore Sisters, Bijou Comedy Trio, the Carbons, Tilzer and Sidney, Joe Waldron, Theresa Lamar, and the latest Parisian dancing sensation. They give a good lively programme to large patronage. Next week the Gay Manhattan Burlesquers.

Manager Geron, of the Lyceum Theatre, inaugurates his season at the Standard Theatre, August 30.

The season at the Arch Street Theatre, Joseph Trevel, manager, and George Francia, business-manager, will begin August 21 with Fitz and Webster's farce-comedy, *A Breezy Time*. Prices same as last season, 10, 20, 30, and 50 cents. The house has been entirely renovated, new scenery and electricity introduced, and enters the field on a better footing than last season.

The Castle Square Opera company, at the Academy, Atlantic City, are singing *Olivette* to large houses, changing later in the week to *Rose of Auvergne* and *Cavalleria Rusticana*. Annie Meyers is a great favorite, and has been engaged for the season. Carrie Englander, Joseph Sheehan, Melville Stuart, Gertrude Rutledge, Nina Collins, Raymond Hitchcock, and Arthur Woolley, and the Washington chorus are meeting with great favor.

The National Theatre opens its season August 21, with *Under the Polar Star*, with the original scenery and effects.

Frank Dumont, manager of the Eleventh

Maud Harrison

DISENGAGED.

Address MIRROR.

Street Opera House, inaugurates his season August 30 with a new burlesque, *Off to the Klondike*.

The Broad Street Theatre, the first of the Theatrical Trust theatres to enter the field, will open August 30 with *The Man from Mexico*.

The Girard Avenue Theatre, under the management of Charles L. Durban, will open August 30. The members of the new stock company are Robert G. Wilson, Edwin Middleton, George W. Barber, Emma Maddern, Amy Lee, Clara Penoyer, Carrie Thatcher, Laura Nelson Hall, Frank Drummer, Max Vonnitzel, Frank B. Hatch, William C. Carr, Sheldon Lewis, Edwin Carpenter, Wilson Hummel, Valerie Bergere, and Alithe Craig. During the season several noted stars will appear here, supported by the home company, and it is the intention of the management to surprise the patrons with the attractions to be offered at popular prices.

The Trocadero, under the old management, will open early in September with many interior improvements. The bookings for coming season are of the best and include: Weber and Fields' own company, Miac's City Club Burlesque company, Harry Morris' Twentieth Century Maids, May Howard's Burlesque company, John W. Lehman's Octoroons, Russell Brothers' Famous Vaudeville Show, Fred Rider's Night Owls, Weber and Fields' Geeser company, Flynn and Sheridan's Big Sensation, Sam Bernard's Broadway Swells, Fred Rider's Moulin Rouge company, Irwin Brothers' Burlesque company, Samuel Scribner's New Burlesque and Vaudeville company, Harry W. Williams' own company, Iaham's Oriental America, Rose Sydel's London Belle, Weber and Fields' Vaudeville Club, Flynn and Sheridan's City Sports, Al Reeves' Big company, Reilly and Woods' Big Show.

The Ninth and Arch Museum, Charles A. Bradenburgh, manager, will open September 4, with many alterations, a greater seating capacity, and general improvements throughout.

The Kensington Theatre opened August 14, with Hendrick Hudson, Jr., which remains for this week. Georgia Howard heads the cast with an imitation of Anna Held; Darling Sisters and Knox G. Wilson give fair support.

The Chestnut Street Theatre will open season September 6 with Frederick Wards; the Chestnut Street Opera House, September 13, with Stuart Robson; Walnut and Park theatres early in September.

Samuel F. Nixon, in the interest of the Syndicate, remains in Europe until middle of October. People's Theatre will inaugurate the season August 30, with Katie Emmet.

Damrosch's Orchestra continues at Willow Grove, Inner Band at Washington Park, on the Delaware; Conterno's Band and Captain Paul Boyton's Water Circus, at Woodside Park. All attract immense patronage, there being no charge for admission; expenses are covered by railroad and steamboat charges and the refreshment privileges.

WASHINGTON.

Burlesque at the Lyceum—Boston Female Orchestra at Glen Echo—Gossip.

(Special to The Mirror.)

WASHINGTON, August 16.

Rush's Bon Ton Burlesques, a well-arranged vaudeville and burlesque organization, in Manager Kernan's drawing attraction at the Lyceum Theatre, commencing the week to a full attendance. The company comprise a talented number of people presenting in good form two interesting up-to-date burlesques, *A Round of Pleasure* and *The Whirl of the Town*. Next week The White Crook Burlesque company will be the card.

The Grand Opera House, under the management of Kernan and Rife, opens the season September 6. During the Summer extensive alterations and improvements have been in progress. Decorators, painters, upholsterers, carpenters and electricians have had full possession, and their work will be complete. Among the list of attractions booked at this house this season are Mrs. Fiske, Francis Wilson, In Gay Paris, David Henderson's Crystal Slipper, Lewis Morrison's The Privateer and Faust, Under A Polar Star, J. H. Martin and Co.'s Sinbad or the Maid of Belmore, Charles E. Blaney's The Electrician, Boy Wanted, and Hired Girl; Elmer E. Vance's Patent Applied For, and Jacob Litt's attractions.

The suburban resort, Glen Echo, on the Potomac, has become the popular place since passing into the hands of Gustave Stahl and the admirable direction of the resident manager, Edward Middleton, Mr. Stahl's right hand man. Three to four thousand people visit the grounds daily to view the beauty of the resort and enjoy the popular concerts in the big amphitheatre. The Boston Female Orchestra, The Fadettes, have scored strongly by their superb rendition of music of a high classical order under the very excellent leadership of Caroline B. Nichols. Their engagement has been extended to the end of the season. This week's additions to the programme are Howard and Leigh, in acrobatic comedy, The Tramp and the Frog; Lynch and Trainor, in military drill exhibition; the Grotto Trio of juvenile singers, Robert Emmett Walsh, Horace Lewis, Paul Brady, Tom Wilkinson's merry chaff, and the cinematographe.

Robert Downing's company, which commences rehearsals this week preparatory to the opening of Mr. Downing's season at the Academy of Music, August 30, in George S. John's new play, David Laragne, include Adelaide Fitz-Allen, Harriette Sterling, Helen Potter, Eugene Moore, Edward N. Hoyt, C. W. Vance, Clement St. Martin, Richard Steele, Charles McMurdy, W. A. Robinson, and George A. Holt.

William H. Dupont, the clever young Washington actor, has been re-engaged by Daniel Frohman, and this season will be with E. H. Sothorn, playing the character part of the old musician in *Change Alley*.

The artistic violin solos of Lillian Chandler

are among the special features of the Boston Fadettes' musical programme at Glen Echo.

The Castle Square Opera company, which played a ten weeks' successful Spring and Summer engagement at the Lafayette Square, return for a four-weeks' stay at the Columbia Theatre early in September.

Al Stearn, the clever mimic and character impersonator, has canceled his engagement with the Cummings Stock company, and will spend another season in vaudeville houses.

Dan F. Hennessey, who managed the Castle Square Opera company here this Summer, has been engaged to manage The Isle of Champagne Opera company when that organization goes on the road.

Lavinia Shannon, the Washington actress who made a success of the part of Mrs. Chetwynd, the laughing widow in *Mis Francis of Yale*, has been re-engaged for the part for the coming season.

Fred Berger, manager of Sol Smith Russell, left here last week for the White Mountains for a short stay previous to joining his star at Martha's Vineyard, where they will both remain until the opening of Mr. Russell's season.

The Provost Guard, a new military comedy-drama by Washington Davis, will have a first production here at Marble Hall Theatre, Soldiers' Home, August 26. The stage direction will be in charge of Frank Bosworth, and special scenery for the production has been painted by Albert Tiedfort.

JOHN T. WARD.

ST. LOUIS.

Midsummer Night's Dream Produced—Light Opera at Koerner's and the Cave.

(Special to The Mirror.)

St. Louis, August 16.

One of the most successful out-door entertainments ever attempted in St. Louis was given at the Suburban last week. The resort was crowded each night, and the financial returns were more than pleasing to Mr. Jannopoulos, the proprietor, and to Sam Gumpertz, the manager. It was a performance of *A Midsummer Night's Dream*, put on in an elaborate manner and with a very strong cast. Marie Wainwright assumed the role of Helena most artistically, and demonstrated the fact that she is as popular as ever with St. Louis audiences. Lawrence Hanley as Lysander gave a most finished performance, as was also that of Lucius Henderson as Demetrius. The Herminia of Fannie McIntire was most pleasing, while the work of Ada Carleton Swan, a young St. Louis girl, who was with James O'Neill last season, was most artistic. The parts of Oberon, taken by Eleanor Francis, and that of Titania, by Josephine Tanner, were more than commendable. Ballon, as portrayed by Edmund Lyons, created lots of fun, as did the work of Beaumont Smith, who is another St. Louis favorite. The Puck of Gretchen Lyons was a graceful performance. The play was handsomely costumed. The performance was such a success that it will be repeated this week, after which *As You Like It* will be put on.

Every night Forest Park Highlands has drawn large audiences. The Ideal Minstrels proved to be a drawing card. In addition the specialties by Sharp and Flat, and the fun by Lewis and Ernest, together with the singing of the Jose Quintette, proved strong cards. The vaudeville features were Lizzie and Vinie Daly and Kitty Wolfe. This week the Ideal Minstrels will be retained, and the specialties will be contributed by Leola Mitchell, Sharp and Flat, the Nichols Sisters, and Lewis and Ernest.

At Uhrig's Cave the Mascot was produced last week, and Helen Bertram gave a very finished performance of Bertina, one of her favorite roles. Beatrice McKenzie made a most pleasing Fiametta and Berlie Dale a charming Frederic. J. Aldrich Libbey and Henry Leoni alternated in the role of Pippo, and each scored a success in the part. Milton Aborn as Lorenzo and Mr. Litt as Rocco contributed a great deal of fun, and the production was a most commendable one. The attendance was highly satisfactory. This week, which will be the closing one at the Cave, Tar and Tarter will be put on.

The attraction last week at Koerner's Park was the ever popular and always pleasing opera *Pinafore*. It was put on with due regard to effect and drew fine audiences.

Tillie Salinger made a pleasing Josephine. Alice Gaillard was more than a pleasing Buttercup. Dolly Delroy took the part of Hebe and sang and acted it charmingly. The part of Ralph Rackstraw was taken by Charles O. Bassett, who made quite a hit. Ben Lodge made another hit by the fun he infused in the part of Sir Joseph Porter. Charles Hawley's fine singing of the part of the Boatswain brought him several encores in the second act. Francis Gaillard was a capital Captain Corcoran. The choruses were sung with spirit.

To-night and during the week Martha will be sung.

The Boyton Theatre and Chutes drew large audiences last week owing to the strong attractions booked. This week the Emerson California Minstrels and Billy Rice will make their last appearance. The vaudeville bill includes Frank Corner, Lerr and Alton, and the Franklin Trio. Billy Emerson is booked also to sing his well-known song, "The Sunflower."

Emile Collins, last season one of Colonel Hopkins' Stock company at the Grand, took the part of Dick Deadeye at Koerner's Park last week in *Pinafore*.

Carrie Dean, one of the Koerner's Park contingent, left last week to visit for a few days in Cleveland before joining the Grau company at New Orleans.

Henry Leoni, who has been singing with success at Uhrig's Cave, will sing next week at Koerner's Garden for a week before joining Rice's forces in the East.

Gertrude Lodge recited "The Glove" during the second act of the Mascot at the Cave last

week. Her manner was truly dramatic, and she received several encores. She will leave in a few days to join the Julius Grau Opera company at New Orleans.

Carrie Ward, also of the Koerner's Park company, left last week to join Julius Grau's company.

Four tenors, two basses, and five sopranos came down from Chicago last week to join the Koerner's Park company to take the places of those who left to join their respective companies.

Sally Johnson, one of the pretty members of Koerner's company, will leave to-morrow to join the Philadelphia Castle Square company. She came over from the Cave when the Boston Lyric Stock company left.

Dolly Delroy, of Koerner's, who has been quite a success in small roles this Summer, and has made any number of friends by so doing, will leave Wednesday to join Murray and Mack's Finnegan's Courtship company, who will begin rehearsals at Dayton, Ohio, next week.

Jacob Walsh, Will Heath, Charles Hawley, Jack Boyle, and Harry Hoffman left Saturday night to begin rehearsals with The Bostonians.

Helen Bertram, Sally Johnson, and the stage hands of Uhrig's Cave have brought suit for back salary against the Boston Lyric Stock company, who are now playing at Chester Park, Cincinnati.

Delay in completing the iron work will prevent the opening of the Exposition Coliseum until October 1.

The work of remodeling the building for the New Columbia Theatre is being pushed by three relays of workmen night and day. While Manager Salisbury was here he completed many arrangements for the opening of the theatre (October 4). The seating arrangements will be perfect. Contracts have been let for the seats, which will be patterned after those in use at the Knickerbocker Theatre, New York. There will also be a row of eight private boxes. As Mr. Salisbury is a hustler there is no doubt his indomitable energy will make the enterprise a success, especially with the backing he has.

John Havlin was in town last week attending a meeting of the Imperial Theatre company. James J. Butler paid a flying trip to Louisville, Ky., last Saturday.

Al Ahrens, the polite and exceedingly popular treasurer at Uhrig's Cave during the Summer season and of the Fourteenth Street Theatre during the Winter, will have a benefit at the Cave Wednesday night. He promises several surprises to his many friends who will certainly be present.

George McMann, manager of the Fourteenth Street Theatre, has introduced the game of "Muggins" at the Cave this Summer, and it has become a craze. He is a frequent visitor there.

Decorators and painters are working hard to complete Hopkins' Grand Opera House in time for the opening about September 1. Among the improvements will be four new exits and the changing of the balcony entrances from the foyer to the lobby.

Lew Parker, the old-time minstrel and manager last season of Colonel Hopkins' Theatre in Pittsburg, has been appointed business-manager of Hopkins' Grand Opera House the coming season. He has arrived in town. He is one of the most entertaining story tellers in the profession, and his fame is already spreading among the boys.

Arthur Mackley and Charles Burnham, of last season's stock company, will be with the company at Hopkins'.

Sam W. Gumpertz, manager of the Imperial, is a very busy man these days. The official announcement of his stock company includes the names of Lawrence Hanley, H. Coulter Brinker, Beaumont Smith, Emmet King, Al. H. Wilson, William Ogden, C. W. Krone, Victory Bateman, Catherine Campbell, Fannie Bloodgood, Georgia Dickson, Mabel Irvine, Genevieve Potter, and Mark Dumont.

W. C. HOWLAND.

CINCINNATI.

Summer Opera Successful—Almost Ready for Fall Openings—Notes.

(Special to The Mirror.)

CINCINNATI, August 16.

We are having a regular jubilee week with the Summer resorts. All have put forth exceptional attractions.

The Mackay Comic Opera company, at the Zoo, brought out a revival of *The Mikado*, which has not been sung here for years. It has met with decided approbation, and the audiences are larger than the company has had this season. The stay of the Mackay company has been prolonged indefinitely.

The Boston Lyric Stock company at Chester Park has been the hit of the season there, and the large auditorium is filled nightly. This week the company produced *Cavalleria Rusticana*, and the second act of Lucia di Lammermoor, containing the celebrated sextet. The cast of *Cavalleria* was as follows: Santuzza, Clara Lane; Lolo, Hattie Belle Ladd; Alfio, J. K. Murray; Turiddu, Edgar Temple, and Lucia, Bertha Lehmann.

Manager Noonan offers another excellent bill at the Ludlow Lagoon, including Marion Manola, re-engaged; George Monroe, Alice Shaw and her two daughters, and Melville, the cornetist.

John Cookson, of Cleveland, will be the manager of Henck's the coming season. Mr. Cookson is a brother-in-law of Mr. Stair, of Brady and Stair, the lessees of the theatre.

It is reported that Dan Young, now with the Mackay Opera company, has secured the Star Theatre and will use it for a stock opera company.

William Matchette, the musical director of the same company, left last Saturday to fill an engagement in New Orleans.

The theatres are almost ready for their Fall

openings. All have been more or less cleaned and remodeled, but the greatest improvements have been made at the Walnut, which will this year be under the management of Max Anderson. People's, Henck's, and Robinson's open August 22, the Pike and the Fountain August 29, and the Grand and Walnut September 5.

Ethel Carter, the well-known soubrette, fell last week and broke her arm.

No changes have been announced in the staffs of the Grand and the People's. In addition to those already published of the other houses, E. B. Forest, now with the Ludlow Lagoon, will be doorkeeper at the Fountain; George Schuetzel will be the doorkeeper and Andy Hettelheimer the treasurer at the Walnut, while M. B. Raymond will be in charge of the press matter for both houses.

WILLIAM SAMSON.

CUES.

The incidental music for *What Happened to Jones* will be written by Max Fehrmann.

A Bunch of Keys will open the season at Detroit on August 22.

Ada Bethner will produce her musical comedy, *A Run for Your Money*, early in October.

Gilmore and Leonard, who open their season August 30 at Hoboken, N. J., with the second edition of Hogan's Alley, have had painted by Young and Hart three special sets of scenery representing Hogan's Alley, the Hogan's Alley Cycle Club, and the Hogan's Alley Roof Garden.

Rehearsals for *Patent Applied For* are now progressing. Manager Elmer E. Vance has secured many novel and remarkable scenic effects for the production. One of its features will be the appearance of a horseless carriage on the stage.

Frank E. Hodges, musical director of Charles E. Blaney's *A Boy Wanted*, has written some bright and catchy music for that comedy. Mr. Hodges is the youngest musical director on the road.

Ed R. Salter has disposed of his interests in Salter and Martin's Uncle Tom's Cabin company to B. E. Wallace, proprietor of Wallace's Circus. Mr. Salter has formed no plans for the coming season as yet.

Willie E. Boyer will manage Daniel Sully's tour during the coming season. Mr. Sully will present The Corner Grocery in New England towns, and follow it in October with O'Brien the Contractor, his last season's success.

Manager A. H. Woodhull, of the Manhattan Theatre, has been notified by the Building Department that after careful inspection his house has been found to comply with all the provisions of the laws for safety. Mayor Strong will issue the license shortly.

The public reading rehearsal of *An Exchange of Identity*, at the Garrick Theatre, will be postponed until later in the season, as Doré Davidson, one of the authors, is going on tour with the Two Little Vagrants company.

Charles L. Young has sold his interest in the Metropolitan Comic Opera company to R. C. Russell, who is now sole proprietor. The roster is as follows: Kitty Marcellus, Diantha Thomas, Minnie Sharp, Raymond Stephens, Adolph Mayer, Fred Cohn, Montjoy Walker, Elmer Ellsworth, and a chorus of thirty.

Straight from the Heart, under the management of Harry St. Ormond, will open the season in Boston September 4. The production will be in every respect the same as at the Academy of Music last season. The drama has been revived with great success in London.

The season of The Tarriety Widow, under the management of D. W. Truse and company, will open September 4. The cast includes Joseph Hart, George W. Howard, Robert Paxon Gibbs, Charles Lothian, Ben Dillon, Clarence Ball, Ida Vernon, Joseph Crowell, and Carrie de Mar, with Eva Taylor as the Widow.

Owing to an early call for rehearsals for *Chimie Fadden*, Frances Brooke was obliged to resign the part of Alice (which she originated) in the one-act play *For the Flag*, which is being presented at Proctor's Theatre this week.

A. B. Walters, who has been spending his Summer at Logansport, Ind., left yesterday to join Punch Robertson's company.

The report that The Victim of Circumstances, produced in conjunction with The First Born, was withdrawn after its third performance is erroneous. The play ran for two weeks, and would have been continued for another had it been possible to postpone the production of *Roseland*.

Way Down East, a realistic play by Lottie Blair Parker, dealing with the life of a New England farmer's family, will be produced by William Brady in Newport on September 3, and after a tour of a few weeks in New England will be put on in New York. Among the members of the company are Phoebe Davis, Joseph E. Grismer, Forrest Robinson, James O. Barrows, Sarah Stephens, and Sadie Stringham.

The Royce-Rolleston company closed a Summer tour of ten weeks in Maine last Saturday at Machias. A prosperous season is reported.

May L. Classer, of W. H. Crane's company, has been spending some days in Indianapolis, the guest of relatives.

Fred C. Whitney will take *Lost, Strayed or Stolen* on the road this season.

There was a wheelmen's night at the New York Casino last Thursday, and the performance of *The Whirl of the Town* was largely attended by bicycle enthusiasts of both sexes, who wore the regulation bicycle costumes.

Leon Herrmann and Adelaide Herrmann will open their season in Chicago on August 23.

The leading woman of the Kinneman-Martell Stock company for the coming season will be Sylvia Bidwell, who has played leading parts in The White Squadron, the Providence Stock company, the Kansas City Stock company, and other organizations. The leading man will be E. Lawrence Lee, who played leads with Katie Putnam's company last season, and two seasons ago was with Freeman's Stock company in Cincinnati. The Kinneman-Martell company will open its season in the first week of September, and will tour Indiana, Illinois, Ohio, Michigan, and Iowa.

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THE JAPANESE THEATRE.

A GLOBE-TROTTER of newspaper note recently published an essay on the theatre of Japan, with which he is familiar, and strange indeed are some of the facts that he sets forth about the stage of that unique country. This writer has gone below the surface of the subject, and his notes are far more interesting than those of the superficial observer. Although the Japanese theatre is twelve centuries old, and the Japanese to-day quickly imitate much of European civilization in other things, their playhouse remains typical of the race. It is a strange combination of original crudeness and a decadence from intermediate growth.

The Japanese will not tolerate the happy or comic on their stage, which is given over to tragedy and unhappy realism. We are told that a constantly recurring motive in the Japanese drama is a father's sacrifice of his own child to advance the interests or save the life of the ruler of the province. Filial duty and feudal obedience are considered the noblest qualities that can be exemplified. To commit a crime at the bidding of parents or princes is held to be a laudable thing, and the voluntary retirement of a daughter to the Yoshiwara to help indigent parents is looked upon with favor. The Greek idea of submission to fate is suggested, although here they are not blind fates that speak through the chanting choruses, but fathers and mothers and rulers rendered inexorable by circumstances. The play lasts all day, with situations far apart, and much time is consumed in matters that are the reverse of dramatic. It would seem, however, that the players are always in motion, even though their movements may not be of dramatic significance, for it is said that "in the course of a single play the chief actors, as pedometers have shown, walk from twelve to twenty miles on the stage."

And yet, it is declared, Japan has at least one actor who ranks with BOOTH, IRVING, or SALVINI. His name is HORI KOSHI SUGURU, or DANJURO, as he is called on the stage. Of him it is asserted that although nearly seventy years of age, his range of characters includes "not only youth and age, priest and soldier, acrobat and schoolmaster, but female parts, which he renders with consummate skill."

Nothing will feel the influence of reviving business quicker than the theatre. When prosperity reigns, people enjoy the play.

And still the stock company movement grows. What does it signify?

SHOWING THE CLAW.

EVERYTHING looks encouraging to the theatrical Trust. Having carefully tilled its ground and planted its seed, it awaits the crop with serene assurance and with no thought of drought, or flood, or frost. In fact, so confident is the combination that it grows injudicious.

In a recent interview a member of the Trust explained that its method was so inquisitorial that it brought to the manipulators detailed knowledge of all the business affairs of the persons with whom the Trust deals. "Mr. JONES, the eminent tragedian," said this mouthpiece of the Trust, "cannot tell us that he did a \$10,000 week in Baltimore and demand terms in accordance therewith in Chicago the following season, when our books show that his receipts were \$3,500."

This impertinent and sneering assumption, made through the medium of a mythical Mr. JONES, that theatrical stars in the past have been peddlers of gold bricks, ought to please those stars who by virtue of the terms of their contracts with it have in effect turned themselves over to the Trust. And, by the way, is there anything to prevent the Trust from measuring its allowance of percentage to a star or company for a coming season by the poorest week's business done the preceding season by that star or company, no matter what external or fortuitous circumstances may have contributed to or caused the bad week's business?

On the other hand, what assurance can a star or company have that the details of his or her or their business will not become the common property of all other stars and companies who deal with the Trust? What kind of business policy is it that would knock down all the barriers of legitimate privacy as between interests naturally competitive? Apply such a method to the individuals of other enterprises and the result would be plain. No matter what measure of business an actor may do, whether it be great or small, he naturally has a right to withhold its details from any person, and particularly from persons of the same vocation.

And there are other aspects of the Trust that a season's business will bring forward. One of these relates to the personal interests of certain members of the Trust. With specious phrases they profess an almost philanthropic devotion to the concerns of those who have entrusted business to them, and pretend an absolute impartiality as between all parties. How can that be possible when these same members of the Trust have their own irons in the fire? They are competitors everywhere with those whose bookings they control. Is it likely that persons so interested, and with their business acuteness and antecedents, would hesitate to use their knowledge of others' business to their own advantage, to misrepresent both the attractions and business of others and their own for selfish ends?

Truly, the Trust has shown its claw.

THE OUTLOOK.

New evidences of improved and improving conditions are seen daily on all the exchanges and in all the clearing houses of business. The promise of prosperity, noted in THE MIRROR, will from present indications more than be fulfilled.

THE MIRROR this week presents the first installment of statements as to trade and prospects, with special reference to what may be in store for the theatres, from its own correspondents, who have carefully analyzed their several fields. The dispatches printed this week are from Eastern and Middle States, and advices from other localities will follow in their order.

The impending boom has sent out its earlier and more definite signals from the West, where enormous crops and consequent activity have transformed the face of things. Something in detail as to the outlook of the theatres in that section will in good time be set forth; and in the meantime the reports from more conservative centres will be read with interest. From all indications, the East will enjoy with the West a degree of prosperity remarkable, when contrasted with the hard times that have for years discouraged business activity in all quarters.

A WESTERN newspaper poetically foretells the future of an Indian whose voice is said to be worthy of grand opera and whose purpose is operatic. This Indian is a Shinnecock, whose tribal traditions cluster about Long Island. A Western Indian, after a sensational debut in baseball, has just fallen a victim to the peculiar exactions of that sport. It is to be hoped that the adoption of grand opera by an Eastern aborigine will end differently.

A BOSTON paper refers to DUSE as a French actress. The French, from recent demonstrations, would be willing to adopt her. BERNHARDT herself is little more than French by adoption.

PERSONALS.



SHOTWELL.—Marie Shotwell, who last season was a member of the Lyceum Theatre company, is still in Europe.

CANBY.—H. H. Canby is now in London, but will return shortly, and during the coming season manage Charles Frohman's musical comedy productions.

MARKHAM.—Pauline Markham was knocked down by a breaker while in the surf at Manhattan Beach last week, as a result of which she experienced two severe attacks of convulsions. A physician was summoned, and after resting several hours Miss Markham was able to return to her home in this city. She has now entirely recovered.

CRANE.—William H. Crane was in town for a short time last week. He came here on his yacht *The Senator*.

BARRYMORE.—In Sir Henry Irving's production of Peter the Great, Ethel Barrymore will play the part of Euphrosyne, who betrays Alexis to his father.

HICKMAN.—Robert Hickman, who went to London for Charles Frohman to stage *Secret Service*, returned yesterday. He will quickly be in the field for new honors, having decided to remain in New York and undertake the staging of new productions.

MARKS.—The indefatigable Ted D. Marks will sail for New York August 21 by the *St. Louis*. The celebrity he will handle this year is Harry De Windt, who will make a lecture tour.

DODSON.—J. E. Dodson has been spending a few weeks at Shelter Island, and will return to New York city this week before going on the road with the Empire company.

RENNER.—Addie Renner, the premiere danseuse of the Royal Theatre, Berlin, arrived last Friday on the *Faust Bismarck* to fill her engagement in Nature, which is to be produced at the Academy of Music on August 30.

HOYT.—After a long sojourn at his home in Vermont, Charles H. Hoyt arrived in New York last week to superintend the rehearsals of *A Stranger in New York*. Mr. Hoyt will take his play on tour before producing it in New York.

WALSH.—Blanche Walsh's mother is seriously ill of aneurism of the chest at the Hotel Cecil, London. In consequence Miss Walsh did not sail with the *Secret Service* company on the *Paris* last week.

ARNETTE.—George W. Magee has secured Frank S. Arnette as his press representative at the Boston Grand Opera House. Mr. Arnette has had newspaper and theatrical experience. He was one of the owners of the Chicago City Press Association, was editor of the *New York Banking Journal*, wrote for American papers while two years in Europe, and founded the first golf paper published in this country. He has also represented Wang, Bob Roy and other prominent attractions on the road.

INGLIS.—Scott Inglis, the Australian actor who arrived in New York last week, has disposed of his interests in his native country, and will probably remain in America. His wife, Yda Hamilton, is an American actress.

NICOLINI.—Signor Nicolini's health has improved so that Patti is again entertaining notable persons at her castle.

HOFFMAN.—Josef Hoffman, formerly known as the boy pianist, is now a man, and will again be seen in New York next season.

BACHMANN.—Max Bachmann, the sculptor, several reproductions of whose work have appeared in THE MIRROR, has been engaged by Major James B. Pond for a series of studio chats.

ELLISER.—The veteran manager, John A. Elliser, is playing a war veteran at Keith's Theatre this week.

LEVICK.—Mrs. Ada Levick and her son, Gus Levick, Jr., arrived in town from California on Thursday last. Mrs. Levick has resided in San Francisco seven years.

PERUGINI.—Signor Perugini, writing to friends here, denies the published statement that he intended to remain in England. America is his home, and he will return here in the Autumn. At present Perugini is visiting his old friend, Mrs. John Wood, at her beautiful bungalow, "Heart's Delight," Burlington-on-Sea.

WESTON.—Mr. and Mrs. Frank Weston are living at their mining camp at Nodleton, Col. Mr. Weston has become a hardy miner, and expects to discover gold.

ARTHUR.—The London Theatre for August carries a portrait of Julia Arthur.

THE FOOL.

Dedicated to young dramatists, by special permission of the distinguished author of "The Vampire."

A fool there was and he wrote a play
(Even as you or I).

He studied and worked at it, blithe and gay,
And his friends all praised, and were wont to say,
"Twill bring you fortune and fame some day."
(Kindly, but cruel lie!)

He felt in his soul that his play was great
(Even as you and I).

So he came to the city to tempt his fate,
And waited on managers, early and late,
His bosom with joy and with hope elate
(Even as you and I).

And the managers smiled and glibly said
(As they did to me and you),
"Leave it with us, we will have it read,"
And the poor fool left it, and homeward sped,

While foolish thoughts through his foolish head
In bright succession flew.

He saw on the stage a brilliant scene
(Even as you and I).

And in the self same happy dream
He sat in the author's box, serene,
Bowing response to the plaudits keen
(As we hoped to—*you and I*).

But in the manager's desk his play
(Old is the tale I sing)

Is lying unread, and still will lay,
While its author—innocent, guileless jay—
Hopes for an answer from day to day
(Which never will come till his hair be gray,
For he isn't in the ring).

SAID TO THE MIRROR.

JOHN SAUNDERS: "My burlesque, *Little Miss Brooklyn*, which closed a ten-weeks' run at the Bergen Beach Casino August 8, had as a plot the elopement of Mr. Manhattan and Miss Brooklyn and their subsequent happy union (consolidation) through the efforts of the Hon. Patricio Gresson, pride of Long Island City. Having heard that other parties contemplated using this plot, which is mine, and original with me, I wish to say that the title, dialogue, plot, etc., are fully protected by copyright, and that I will prosecute any one who infringes on my ideas and property."

GEORGE H. BROADHURST: "The throng of buyers in the city from the South and West is a sure indication that the advance agent of prosperity has arrived with his bill trucks. I have met a number of my mercantile friends who are buying more goods than they have any year in the past five."

C. U. PHILEY: "In an article in THE MIRROR of August 7, headed 'E. S. Brigham's Attractions,' it is stated that the following attractions, which are all contracted to appear at the Tootle the coming season, are booked for the Crawford Circuit: In Gay New York, *The Girl from Paris*, *Primrose and West's Minstrels*, *Secret Service*, *Under the Red Robe*, *Hoyt's A Black Sheep*, *The Prisoner of Zenda*, *James O'Neill*, *My Friend from India*, *Clay Clement*, *Robert Mantell*, *At Gay Coney Island*, *The Mysterious Mr. Bugle*, and *Stuart Robson*. While Mr. Brigham may have some of the above attractions booked for one of the Crawford houses, he has not got them for the Crawford house at St. Joseph. In addition to the above, I have the following booked for the coming season: *De Wolf Hopper*, *W. H. Crane*, *At Piney Ridge*, *The Bostonians*, *E. H. Sothorn*, *Bonnie Scotland*, *Captain Impudence*, *Tennessee's Pardner*, *Julia Mariowa*, *Andrew Mack*, *John Drew*, *Al. G. Field's Minstrels*, *McSorley's Twins*, *Never Again*, *Lillian Russell*, *Della Fox* and *Jefferson D'Angels* in *The Wedding Day*, *Roland Reed*, *Shore Acres*, *Sterling and Bowles' Extravaganza*, *Bo-Peep*, *John E. Henshaw*, *Under the Polar Star*, *Court Into Court*, *Hopkins' Trans-Oceanica*, *Murray and Mack*, *The Last Stroke*, *In Old Kentucky*, *Bancroft*, *Yale's Twelve Temptations*, and others."

EDWIN EMERY: "The Edward Emery who recently at St. Albans, Vt., deserted his company after pocketing the proceeds of a benefit, should not be confounded with Edwin Emery, of the Crowell-Emery-Mason company."

AMONG THE DRAMATISTS.

John Crittenden Webb has just finished his spectacular play in four acts, founded on Greek mythology and called *Hercules*, and has forwarded it to J. Walter Kennedy in Chicago, who will produce it early in the coming season.

Episodes in the Revolutionary War are the material out of which R. N. Stephens has made a comedy for Charles Frohman, which will be produced some time during the coming season. The chief events of the play are connected with the battle of the Brandywine, and George Washington will be one of the characters.

R. P. Cotton and George Backus have completed a new one-act play which, it is said, will probably be used as a curtain-raiser with *The Mysterious Mr. Bugle*.

J. W. Shannon has completed the translation and adaptation from the German of a humorous comedietta entitled *A Pair of Donkeys*.

H. Grattan Donnelly is at Marblehead, Mass., gathering material for a new play to be produced in the Fall.

The new farce-comedy that Scott Marble has written for Nellie McHenry is called *Miss Plaster of Paris*.

Creston Clarke will produce his own drama, *The Last of His Race*, this season.

LETTER TO THE EDITOR.

NEW YORK, August 11, 1897.

To the Editor of The Dramatic Mirror:

SIR.—A few days ago the *Sun* referred to Irving's announced appearance next season in *Peter the Great*, which has been written for him by his son, Laurence Irving. The *Sun* said further:

An English writer with a good memory or a convenient encyclopedia has discovered that Sir Henry Irving is not the first manager of the Lyceum to appear in a play by his own son. In 1731 Theobald Cibber wrote a comedy *The Lover*, for the house, and his father, his wife, and he were all among the actors who played in it."

It would be difficult for any one to write two sentences containing more mistakes than do the two just quoted. The first and only edition of *The Lover*, written by Theobald Cibber, comedian, was published by J. Watts in 1730. Cibber dedicated the comedy to his first wife, Mrs. Jane Cibber, formerly Jenny Johnson, and one of Kitty Clive's close friends.

The author signed the dedication January 23, 1730, and the *Lover* was played at the Theatre Royal, in Drury Lane, "by His Majesty's servants," in December, 1729, or in the month of publication. Mrs. Cibber took the part of Inanthe, and her husband that of Captain Smart, while Colley Cibber was not in the cast. At that time, indeed, he appeared but rarely.

So, apparently, the English writer's memory was not good, nor was his encyclopedia consulted. Very sincerely,
ROBERT F. RODEN.

THE USHER.



Daniel Frawley has engaged a strong company for his regular stock season with a quartet of unusually talented men for the principal lines of business. It is Mr. Frawley's intention, I believe, to extend the scope of his operations, and there is a probability that he will bring his organization East from San Francisco after the holidays and make a tour of the principal cities. Owing to the attempt to monopolize the theatrical business in certain directions, the whole tendency of the hour is toward the revival of the stock company system, and it will be to this tendency, no doubt, that the stage of the next decade will owe its ultimate emancipation from a partial control which is both speculative and sordid.

It was through the stock companies that the theatre attained its first growth in America, and a return to the system is certain to bring beneficial results.

Mr. Frawley was one of the first, as he is one of the most successful, in assisting at this renaissance, and he will doubtless maintain a prominent place among the managers of the permanent organizations that are rapidly multiplying.

Clement Scott, in his criticism of the English Secret Service company, makes some interesting comparisons. He says that the difference between the Americans and the English is similar to that between *staccato* and *sostenuto*.

"The Americans are sharp and concise," he says, "and excellent in pantomimic art; the English are deliberate, sustained and dogged," and he adds "they pause too long between the sentences." He begs them to remember that Secret Service is a play of action, which should move like clockwork.

Bella Pateman plays the part of the mother and Marsh Allen that of the boy, but Mr. Scott says "he looks older than his mother."

Mr. Scott seems to forget that American actors are better adapted to the needs of an American play than are his countrymen, and that the melodramatic methods of the Adelphi Theatre company are naturally not suited to a piece of the character of Secret Service.

Burr McIntosh, who has been missed by his friends about town lately, has been hiding up in Delaware County for the purpose of finishing his new play called *College Days*, which he intends to produce as soon as his suit against the Miner Brooks Syndicate is terminated.

Mr. McIntosh says there are seven young fellows and six girls required in his piece, and he has engaged three ex-members of college dramatic clubs to appear in it.

This coming Autumn he will resume writing foot-ball articles for a number of leading papers.

Justice "Biff" Hall will reach New York next Saturday evening, on vacation purposes bent. He will be able to spend but a week with us.

The American Dramatists' Club List, No. 3, has just made its appearance. It contains a list of plays and operas entitled to protection under American and international law, with the names of the authors and the present owners, agents or managers.

The List has been revised up to date, and contains a great deal of valuable information, not the least of which are Ex-Judge A. J. Dittenhoefer's instructions how to protect plays and operas. Many more titles appear in this list than in previous issues, and a number of errors have been corrected. The book contains several pages of advertising. Its value in this respect is not less than in aiding the perfection of, and in the legitimate traffic in, copyright plays.

The fact that Mrs. Wheatcroft showed good judgment in deciding to continue the Wheatcroft Dramatic School as an independent institution is proved by the great number of applicants for admission to next season's course, which begins in October.

The school will have as many students enrolled as in any previous year of Mrs. Wheatcroft's experience, and she has planned an active course of study and practice.

Several managers, in order to show their confidence in the methods of this school, have promised engagements next year to a certain number of its most proficient graduates.

John Russell's sister, Mrs. Mary McGrane, has been spending a couple of weeks at Middletown in order to visit him at the asylum where he is being cared for.

She said yesterday that she finds him in excellent physical condition, and it seemed to her that he was in a better state mentally than when she saw him previously. He conversed quite lucidly at times upon various subjects

that seemed to interest him, and he never failed to recognize her when she visited him.

Mrs. McGrane says that the reports in newspapers that Mrs. Russell (Amelia Glover) is a frequent visitor at the asylum are not borne out by the asylum people, who told her that Mrs. Russell had seen her afflicted husband but twice in nine months.

Some surprise has been expressed because Hyde and Behman have agreed under their new five-year lease of the Herald Square Theatre to pay \$25,000 a year—\$5,000 more than they paid under their former lease.

The Herald Square is not dear at \$25,000 per annum. It is relatively as well as actually cheaper than other playhouses on Broadway whose rentals range from \$20,000 to \$42,000.

The Herald Square is not much from the architectural point of view, nor can it be called a handsomely appointed theatre. But it is spacious and comfortable, and in point of situation it is unsurpassed. Moreover, success has perched upon its door for a long time past.

The exposure of the *Dramatic Review* swindle by the *Herald* and *The Mirror* last week is likely to put a damper on similar schemes to entrap the unwary.

Adams was not the first enterprising rascal to work the game of collecting subscriptions for imaginary or fake theatrical papers, baiting the hook with promises of free entrance to theatres.

Adams' operations were widespread, and he must have collected several thousands of dollars. Letters from persons living in the most obscure places are reaching *The Mirror* daily in which are set forth accounts of how they have been victimized by this confidence man.

In this connection the *Chicago Evening Post* publishes a warning regarding another scheme of a kindred nature. Says my contemporary:

Just as a bit of evidence to show how numerous and greedy the pass-keepers are, it may be mentioned that a flash newspaper published in New York is working upon the credulity of their vast army by advertising to give "a credential card requesting managers of theatrical performances to add your name to the free list" to all who desire to act as correspondents for the sheet.

A Wisconsin reader writes to this office telling of the confidence game played by the Gotham Journal. It offers the card, which is absolutely worthless, on condition that the would-be correspondent subscribe to the Sunday edition of the sheet for \$6 a year. This rate of subscription makes the paper cost 10 cents a copy, while it would be dear at 1 cent, and then would entail an expense on the part of the purchaser, who would be compelled to fumigate his rooms if he took the paper there.

Probably some hundreds of readers in Chicago have been caught by the advertisement. They should know that the "credential card" will not be recognized at any theatre. Dealers in gold bricks seem to have abandoned their trade to enter Gotham journalism.

The *Evening Post* can do a service to possible victims by furnishing the name of the publication in question.

A woman who claimed to be a member of the profession appeared before a judge in the Supreme Court the other day to secure possession of her child, which was in the custody of the husband, from whom she separated some time ago.

When she was called to be examined as to her fitness to take charge of the child, the question was asked: "Are you not an actress?"

The woman answered: "I was, but I was always a good woman. I was known in the profession as a crank on my virtue."

She got her child, but I don't believe that a woman capable of making a speech like that in a public court room ever had a place on the stage. The implication that professionals regard a virtuous woman as a crank displays a suspicious ignorance of theatrical life.

The word "actress" is more elastic in the courts than anywhere else. For the credit of the calling it ought to be defined more strictly in legal circles.

HENRY MILLER HOME AGAIN.

Henry Miller has returned to town after a trip abroad, which lasted fourteen weeks, and was spent in England and France. Being an ardent cyclist, Mr. Miller had many delightful wheeling trips over fine hard roads and through a most picturesque country.

While in London Mr. Miller saw all the season's successes, including, of course, Secret Service. He says that all prejudice against American plays and players has disappeared, and that America is now looked upon, not solely as a place to which plays may be sent, but as a source whence the best, both in attractions and their interpreters, may be secured, and that the English public will thoroughly appreciate and liberally attend any play that is well acted, be it English or American.

Mr. Miller's tour, under the management of Charles Frohman, will commence on September 30 at New Haven, Conn., from which place he goes to Chicago, and then to other large cities, until February, when his New York engagement begins. Heartsease, last season's success, will be presented until Mr. Miller's return here, when he will be seen in a new play not decided upon as yet.

Heartsease has been to some extent rewritten, and there are new scenery and costumes, so that it will have practically a new production, much superior to that of last year.

Among the company engaged to support Mr. Miller are Arthur Elliot, Charles Harbury, Leslie Allen, Thomas A. Hall, who will be stage-director; Lloyd Prince, Frank Bemis, Maud Hooford, Margaret Dale, Josephine Lovett, and Laura Clement.

A NEW THEATRE IN NEW ORLEANS.

New Orleans is to have a new theatre, located on the site of the former Olympic Club of pugilistic fame. It will be called the Olympic, and will cost \$30,000 and have a seating capacity of one thousand. The house will be run on a popular price basis, and open about October 1. James J. Corcoran, formerly of the Biloxi, Miss., Opera House, will manage the new theatre.

Klondike. Drama in four acts. To lease on royalty. Title copyrighted. Apply Berg's Dramatic Bureau, 1435 Broadway, N. Y.

RETURN OF T. HENRY FRENCH.

T. Henry French arrived from London last Friday on the *Campania*, having been absent from New York since June 5. In the course of a chat which a *Mirror* representative had with him at his office in Twenty-second Street, Mr. French said:

"Glad to be back? Of course I am, although I enjoyed my trip abroad very much indeed. I went over on my father's invitation to attend the Queen's Jubilee, and divided my time between London and Paris. Look at that pile of programmes!"

"Well, what about them?"

"Those programmes will give you some idea of the number of plays I saw performed abroad. I went to see everything worth seeing in London and Paris, with a view to securing the American rights of any play that would be likely to prove available over here."

"And what did you secure?"

"A whole lot—everything available that hadn't been disposed of to some other American manager or play agent. Here, for instance, are the libretto and score of the French musical comedy, *L'Auberge de Toin-Bohn*, which has had a run of over 300 performances at the Folies Dramatiques in Paris, and will probably run for over two years longer. I have already had two offers for the piece since I arrived home, and may close with one offer to-day. The piece has been adapted by Arthur Sturgis, one of the cleverest adapters in England, and will be called the *Hotel Topsy Turvy*. The music is by Victor Roger, and the libretto was written by Maurice Ordoumeau. In securing the piece I made arrangements for an exact reproduction of the Paris production in regard to the costumes, scenery, etc. Here are printed pamphlets giving full particulars down to the minutest details in regard to the directions for staging the piece. When they put a piece on in Paris they put it on right, sparing neither pains nor expense."

"What other plays did you bring over?"

"There's the list: *Against the Tide*, by F. A. Scudamore; *The Sledge Hammer*, by Wilson Barrett; *The Serpent's Coil*, by E. Hill Mitchellson and Charles H. Langdon; *Rogues and Vagabonds*, by E. Hill Mitchellson and Fred Barton; *Love's Battle and The Wheel of Time*, by George Conner; a play called *Lucky Star*; *Deceitful Men*, by W. Manning; *Home Rule*; *Glad Tidings*, by James Willing; *Nance*, The Birthright, and *Our Silver Wedding*, by John Douglas; *Settling Day*, by F. A. Scudamore; *No Cross, No Crown*, by Harry Williams and Henry E. Gurrell; and *Her Wedding Day*, by E. T. De Banville. No cross, No Crown has had great success in the English provinces, and in my opinion will take very well over here. In fact, I have confidence in the entire list. Otherwise I should not have bothered to secure the American rights to them."

"Do you intend to produce any of them on your own account?"

"No, I intend to place them to the best advantage."

"Did you transact any other business abroad?"

"No, except that my father and I developed plans for extending the Samuel French play publishing business."

"Did you meet many theatrical people in London?"

"Yes, any number, both at my father's offices and at the Greenroom, of which club I am a member. I regret to report that business seems to be much better in England than in America, but possibly our long-predicted business boom will soon come."

WILLIAM E. DE VERNA DEAD.

William E. De Verna, known in theatrical circles as the "King of Property Men," died last Saturday night at his home in Bay Ridge, Long Island. There is a special element of pathos in his death at the present time. It was his great ambition to live long enough to see the production of his great spectacle, *Nature*, at the Academy of Music next Saturday evening. He had been working on the scenery and properties of this spectacle for the past four or five years, and had saved about \$25,000, all of which was invested in the forthcoming production. Last March he went abroad and engaged a large company, ordered elaborate costumes, and returned in June to superintend the staging of *Nature*. He worked with tremendous energy and industry till July 31, and then broke down from overwork.

The symptoms of his illness were at first merely a curable case of gastritis and neurasthenia, but Mr. De Verna's mind was so absorbed in his spectacle that he was unable to follow out the doctors' instructions and take absolute rest. There was some hope that his pluck and will power would pull him through, but finally his illness developed into acute gastritis, from which he was unable to rally. When he realized that the end was approaching he turned to his wife and said: "Oh, I wish I could have seen it once."

Mr. De Verna was born in Oliver Street, New York city, sixty-five years ago. His father was the manager of the Chatham Theatre. At seven years of age he was apprenticed to the property man, Sam Wallace. His apprenticeship ended when he was eighteen, and he was then employed by Mr. Wallace to make the properties of *The Black Crook* in 1863. He subsequently made the properties and staged *The Twelve Temptations*, *Azrael*, *Baba*, *The Fall of Babylon*, *Nero*, and many other big productions.

Benjamin Cohen, Mr. De Verna's partner in the management of *Nature*, will carry out all contracts, and produce the spectacle in accordance with the plans of Mr. De Verna, whose three sons are interested in the stage management. The funeral took place yesterday (Monday) afternoon.

BESSIE ABBOTT'S GOOD FORTUNE.

Bessie Abbott, of the Twin Sisters Abbott, will have her life's ambition gratified in a year or two. By a stroke of good fortune the Abbott Sisters crossed to Europe last Spring in the steamer with Jean De Reszke, the grand opera tenor. He heard Miss Abbott sing several times on the steamer, and heard her again in London. He was so delighted with her voice that he offered to have her educated for the operatic stage. She has always had an ambition in this direction, and will avail herself of the great tenor's kind offer. She will spend six months in Paris and another six months in Italy, studying, and if M. De Reszke's expectations in regard to her voice are fulfilled, he will give her an immediate opportunity to appear in grand opera.

The Abbott girls made their debut a few years ago in Daly's. They afterward joined E. E. Rice's forces, and were features of several of his productions. For the past two seasons they have appeared in vaudeville and at private entertainments both in America and London with marked success.

Raymon Moore was the distinctive hit at opening of *Primrose and West's Minstrels* in Saratoga, Tuesday last. He is singing a new waltz ballad with remarkable effect.

PROFESSIONAL DOINGS.



This is a picture of Mildred Holland, who has been engaged to play *Fan Fan*, one of *The Two Little Vagabonds*, the coming season. Miss Holland will be well remembered for her clever portrayal of Diane in *Paul Kavanagh* several seasons ago. Since then she has been with *Angustia*, Daly's company, and a few weeks ago she made a pronounced hit as *Hermia* in *A Midsummer Night's Dream* production at the Madison Square Garden.

Fred Berger has been in town arranging the route of *Sol Smith Russell*.

Helen Redmond, formerly of *The Wizard of the Nile*, will be seen in *The Idol's Eye*, *Kirk La Shelle's* new production.

Chang Yen Hoon, the special Ambassador from China to the Queen's jubilee, with eight members of his suite, attended the performance of *The Whirl of the Town* one evening last week. The run of this piece has been extended to September 25.

The first production of Sousa's new opera, *The Bride Elect*, which will be staged by Ben Teal, will occur at the Tremont Theatre, Boston, January 3.

Rehearsals of *Courted Into Court* began August 12. The roster of the company includes Marie Dressler, John C. Rice, Joseph Sparks, Jacques Kruger, James F. Callahan, Billy Clifford, Damon Lyon, Maude Huth, Sallie Cohen, Clara Palmer, Agnes Milton, Blanche Verona, and Fannie Briscoe. The season will begin at Jacobs' Theatre, Newark, on August 30. After an extended tour of the Eastern cities, it is Managers Rich and Harris' intention to send the company down the Coast.

Harry B. Harris, who has just returned from Europe, will personally conduct the tour of two of Rich and Harris' companies, *Courted Into Court* and *The Widow Jones*.

Harry Clay Blaney will open his season with *A Boy Wanted* (No. 1) at Albany, N. Y., August 16. Nellie O'Neill will remain as his principal support. Mr. Blaney and Miss O'Neill will introduce their new specialty, *A Football Game*, which is said to be a decided novelty, both wearing regulation football costumes.

Bassett Roe, who was seen here at Wallack's as *Bonnie Prince Charlie*, will rejoin Julia Marlowe next season, appearing as *Jacques and Mercutio*.

Mr. and Mrs. Gerard Anderson sailed August 11 on the *St. Louis* for Southampton, en route to St. Petersburg.

Eliana Maris has recovered from her illness of the past two months. She has remained in town looking after her suit against *Adelaide Worth* for the recovery of \$1,900 on a promissory note.

Maud Winter played the lead in *Friends at Peak's Island*, Maine, last week.

The Kinneman-Martell Stock company, under the management of E. L. Kinneman and Oliver Martell, supporting the young American actress, Sylvia Bidwell, open their regular season at Shelbyville, Ind., September 6, presenting new and standard plays, with the following roster: *Anna Gordon*, *Marion Holcomb*, *Nedine*, *Edna Gordon*, *E. Lawrence Lea*, *Gus Cohen* and wife, *Becton Radford*, *Charles A. Cook*, *Whitney Bennington*, *Frederick Dilger*, and *Ed G. Hulgan*.

Blanche Hazelton will play soubrette leads with Hamler's Empire Stock company during the coming season, commencing rehearsals at Strawberry Point, Iowa, August 16. The company will tour the Western States only, playing *Fanchon*, *Trias*, and *Down by the Rio Grande*, with Miss Hazelton in the leading roles.

Guido Marburg was offered, but refused, the leading and heavy business of the Schiller Theatre Stock company of Chicago.

Hattie Bernard has been transferred from the Kelley and Mason company to the Ward and Vokes company to play the part of an old woman.

Arthur C. Aiston, proprietor and manager of Tennessee's Partner, has made a contract with C. P. Walker, manager of the theatres at Fargo, Winnipeg, and Grand Forks, whereby the latter will pay him a guarantee for one entire week in September. The company will close in Chicago on a Saturday night and open the week at Winnipeg on Monday for two nights, filling out the week at Grand Forks, Grand Forks, Fargo, and Fargo Falls, returning to St. Paul to open their week on Sunday night. Manager Aiston has already closed contracts for over \$5,000 in guarantees for the coming season.

The tour of Robert Downing will begin August 30 at the Academy of Music in Washington. The company so far engaged includes Adelaide Fitz Allen, Harriett Sterling, Helene Potter, Eugene Moore, Edward Hoyt, C. W. Vance, Clement St. Martin, Richard Steele, Charles McMurdy, W. A. Robinson, and George A. Holt. Mr. Downing will present during his Washington engagement *George S. John's* new play, *David Laroque*, based on a popular novel by George Ohnet.

William H. Crane will open his season in San Francisco about the middle of September with *A Fool of Fortune*, and will afterward produce Eugene Presby's new comedy, *A Virginia Courtship*. Rehearsals will begin in Boston August 23.

AT THE THEATRES.

Daly's—The Circus Girl.

With a dash of music, a merry smile, and a dash of music, The Circus Girl bounded again into the arena last night, and, with the added enthusiasm and vivacity resulting from a summer rest, proved herself more dainty and charming than ever to the patrons of Daly's. Few changes have been made in the cast during the vacation interval. Nancy MacIntosh is still the refined and winsome La Favorita whose personality and singing charmed the audiences of the early summer. Virginia Earle, in the character of ingenious Dora Wemyss, who is in love with Dick Capel, her "cannon king," is, if possible, even more fascinating and sympathetic than before, and she still sings that very catchy bit of melody, "A Little Piece of String," in a most engaging manner. Cyril Scott played the part of Dick Capel with the ease and grace that mark all of his performances, and James Powers continues to be both artistic and amusing in his personation of Biggs, the bartender. His great encounter with the Terrible Turk provided unlimited laughter last night. Mr. Daly's plan is to use The Circus Girl and The Geisha to fill in the time before the opening of his regular season in November.

Garrick—Never Again.

The Garrick Theatre opened last evening with *Never Again*, that lively French farce which was originally produced there on March 8 and played to crowded houses till the end of the season, when it was withdrawn to fill a contract in Chicago, where it has been duplicating its New York success during the past fourteen weeks. The present engagement of *Never Again* at the Garrick is limited to one week, as arrangements have been made to present the piece shortly at the Vaudeville Theatre in London. E. M. Holland, Fritz Williams, Samuel Reed, James Kearney, Alfred Fisher, Charles Eldridge, George Schaffer, Anita Rothe, Alice Arnold, Jessie Mackaye, Ita Kamp, Vashita Turner, and Lillian Sullivan, who were all members of the original cast, appeared last evening to capital advantage in their respective roles. Katherine Florence and Grace Kimball, the latter making her first appearance here as Madame Katzenjammer, also did full justice to the roles allotted them. The performance ran smoothly, and laughter and applause prevailed throughout the evening.

People's—Fable Romani.

The People's Theatre was thrown open on Saturday evening last, and a crowd which filled every seat witnessed a production of *Fable Romani*. The many stirring scenes of the play aroused the spectators to a high pitch of enthusiasm, and Alden Benedict, the author of the play, who appeared in the leading part, was recalled again and again. Others who won favor were Willard Bowman, Olive West, and Richard Sloan.

A MANAGER ANNOYED.

Charles P. Salisbury, of the new Columbia Theatre, in St. Louis, has been annoyed by industriously circulated rumors designed to hamper him in securing artists and plays for his season of stock productions. It has been hinted that the Columbia Theatre is a mythical enterprise; that nothing has been done toward building it; and that the house will not be opened the coming season.

Inasmuch as Mr. Salisbury has been in New York most of the time since June, carefully negotiating for standard plays, capable players, scenic artists, etc., it would seem on its face that there was no ground whatever for these silly rumors. The Columbia Theatre Stock company was incorporated in June last at a capital stock of \$50,000, fully paid up. Three prominent business men of St. Louis are its members. Contracts were let for the work of construction, which will follow the plans furnished by McElfatrick and Sons, of this city. Contractors and architects agree that the theatre will be finished by October 4. As Mr. Salisbury is an experienced manager, he is firmly determined to give St. Louisans first-class entertainments at prices but slightly in advance of those that obtain in houses of a popular order where performances of a far less meritorious character are given.

Mr. Salisbury informs *The Mirror* that the work of construction is well under way. He has been in Buffalo the past few days consulting with Richard Baker, who has charge of the building of the stage. From the engagements already announced for the company it is evident that the Columbia Theatre organization will be of the best character.

MR. FRIEDLANDER GOES HOME.

Manager S. H. Friedlander, of the Columbia Theatre, San Francisco, was called home on Saturday last to attend to important business. He will stop over in Denver, Portland, Tacoma and Seattle. He has filled the season at the Columbia and the McDonough in Oakland with the best attractions, and expects a big season. He reports that the Frawley company has averaged nearly \$5,000 a week since the beginning of the season. The California Theatre will be devoted to musical and platform attractions, although negotiations are pending for the appearance of the Mexican National Grand Opera company. The Frawley company will begin its annual tour on September 6, and may be seen in New York before the season closes.

MRS. WHEATCROFT BUSY.

Examinations for students of the Stanhope-Wheatcroft Dramatic School are made each day, by special appointment, at hours that do not conflict with the time allotted to the special classes, which last until October 1, giving but a short interim until the beginning of the regular school term on October 15. The offices in the Holland Building, 1440 Broadway, are now in the large room, No. 15, on the third floor, and the studios located on the same floor, in room No. 9, formerly occupied when she was the principal of the Empire. Her good friends and playwrights, the American Dramatists' Club, are her next door neighbors.

GILLETTE RETURNS.

William Gillette and the members of his Secret Service company who appeared with him in London arrived on the *Paris* on Saturday last. In speaking of his experiences across the water Mr. Gillette said: "The idea of English prejudice against American plays and players is perfectly absurd. Nowhere in the world could people have been accorded kinder treatment than we received at the hands of the English audiences." When asked about his health, Mr. Gillette said: "I am feeling very well, and expect to be in tip top trim on September 1, when we open at the Empire. I am going to the country for a complete rest."

MANAGER HANLEY'S PLANS.

Walter Perkins, who was very successful last season as the theosophical barber in the original *My Friend from India* company, and who was re-engaged for the part this season, has secured his release from Smyth and Rice to play the principal part in *My Wife's Step-Husband*, Du Souchet's latest comedy, which will be presented by M. W. Hanley on or about September 14, and will be given in Philadelphia during the week of September 27. Mr. Perkins' part is said to be considerably stronger than the one he had last season. Rehearsals for Robert Mantell's opening in *A Secret Warrant*, which Mr. Hanley also manages, will begin in Stamford, Conn., on September 16. The play, which was written by W. H. Tremayne, will be first produced on September 30 in Stamford, Conn.

A COAT OF MANY COLORS.

Herbert Kelcey, Effie Shannon, Madeleine Lucette Ryley, J. H. Ryley, Winona Shannon, and Mrs. Shannon are passengers on the North German Lloyd Line steamer *Friedrich der Grosse*, which is due in New York Wednesday, August 18. Rehearsals for *A Coat of Many Colors*, the play by Mrs. H. Ryley, in which Mr. Kelcey and Effie Shannon will open at Wallack's on September 13, will begin at this theatre on August 21. Mrs. Ryley has sold the American rights to Mr. Kelcey. The company will include William J. Le Moine, Edmund Lyons, Beresford Webb, Franklin Hurleigh, Edwin James, and Ellie Wilton. Manager Kingston has returned from Long Branch to take charge of the preparations for the opening. The scenery is being painted by Physic.

WHAT CAL. STONE SAYS.

General Passenger Agent Cal. Stone, of St. Paul, says: "My theatrical friends do not want to 'stay at the cars' when they are in St. Paul. Just because I am compelled to be a railroad official is no reason why they should not call on me. I appreciate that in a great measure my success is due to my friends in the theatrical business. I wish to remind them, also, that I have the best line between St. Paul, Minneapolis, Duluth, and West Superior, and they don't want to close for the above trip until they hear from me."

CHRISTOPHER, JR.

Alfred Bradley will send out Madeleine Lucette Ryley's comedy, *Christopher, Jr.*, in October. Arrangements to do so were temporarily suspended on account of the death of Emily Bancker, who was to have been starred by Mr. Bradley in this play. The title-role will be played by George Backus, whose successful portrayal of Gillette's part in *Too Much Johnson* last season will insure him a very cordial reception in the important role he has now undertaken. Mr. Backus will be featured in the company's announcements, a distinction he has legitimately earned.

DIED SUDDENLY ON A YACHT.

Mrs. Gertrude Tompkins, wife of Eugene Tompkins, of Boston and New York, died suddenly of heart failure on Sunday aboard the steam yacht *Ilmarra*, while anchored at Rockland, Me., bound for Bar Harbor. Mrs. Tompkins had been in apparently good health until within a few days. She was found on the floor dead by her husband.

NOT IN NEED.

The story of the destitution of Mrs. Harriet Beecher Stowe's daughters turns out to be unfounded. They have written a card in which they state that they are not in need of assistance.

ENGAGEMENTS.

Maclyn Arbuckle will replace M. A. Kennedy in *The Man from Mexico*.
Charles Lamb, to stage *The New Wing*, which will open season at the Leland Opera House, Albany, on August 30.
Charles T. Parr has signed with Mark Smith as stage-manager of *The Geisha* for next season.
Dorothy Kent, for Waite's Eastern company.
C. L. Willis, as musical director for *A Milk White Flag*.
J. K. Adams, for *An American Beauty*.
Lester Lonnegan, for the stock company at Hopkins' Theatre, Chicago.
C. H. Homer, with E. H. Sothern's company in *Change Alley*.
Charles Harris and Florence Girard, for Charles E. Blaney's *A Boy Wanted* company.
Mary Basil Tray, John Bunney, David M. Murray, Eleanor Browning, Russell Bassett, Charles N. Charters, William Farke, Addison Pitt, Ethel Bandon and daughter, Polly Stockwell, Leander Blandon, and Sully Guard, through Colonel Brown's agency, for the stock company at the Grand Opera House, Salt Lake City.
Vernon Somers, for the stock company at Louisville.
Eugene Ormonde, for the stock company at Denver.
Olive Lowe, for Odell Williams' company in *The Alderman*, which will open on September 14.
Byron Douglas, Thomas McGrane, Harry Mack, Joseph Dailey, George Converse, Drew Morton, stage manager; Lucille Lawrence, Edith Totten, Gertrude Liddy, Mrs. Drew Morton, and Herbert Samuels, press agent, for the Theatre Francaise Stock company, Montreal.
Roy Thair, for Kate Emmett's company.
Max Zellner, as business-manager, and A. Ahern, as agent, for the Manhattan Stock company, which will tour the Southern States.
John W. Dunne, for the part of Napoleon, and Agnes Marble, for the part of the orphan, in *A Milk White Flag*.
Forrest Robinson has been engaged for Mrs. Pike's *Tess of the D'Urbervilles* company. Mr. Robinson returned from Europe recently, and his arrival was followed by a number of flattering offers.
Manager M. W. Hanley has engaged J. J. Fitzsimons for the light comedy part, and Eva Vincent for the leading character role, in *H. A. Du Souchet's* new comedy, *My Wife's Step-Husband*. Julian Mitchell will stage the production, and Will C. Ellsler has been secured as advance representative.

"That Dear Old Song" is the title of the new waltz ballad Raymon Moore is singing with electric success. It was written by M. F. Carey.

REFLECTIONS.

Mrs. John B. Doris, wife of Manager Doris, who is lying seriously ill at the Martin House, was reported yesterday afternoon as improving.

The opening of *Secret Service* at the Empire has been postponed from August 30 to September 1, so that the company may have a short rest after their London season.

In the notice in *The Mirror* of the entertainment given under the management of Mrs. Hol Smith, the name of one of the entertainers was given as Mrs. John E. Price. It should have been Mrs. John E. Ince.

Henrietta Lander has been specially engaged by Tony Cummings for two weeks at the Castle Square Theatre, Boston. She will open in *The Charity Ball*, September 6.

The Auditorium, at Parkersburg, W. Va., which is being managed by W. E. Kennedy, will open August 19, with Hoyt's *A Milk White Flag*.

Madge Lewing will go on the road on September 1 with Jack and the Beanstalk, and her place in *The Whirl of the Town* will be taken by Theresa Vaughn, who will remain at the Casino as a member of the stock company.

Daniel Frohman's company, in *The Prisoner of Zenda*, will commence rehearsals September 6 at the Lyceum Theatre, and will open for the season September 20 at New London, Conn. Howard Gould will continue as Rudolf, and the cast will include Miss F. Campbell, Grace Reals, Robert Elliot, R. F. McLannan, F. G. Lewis, Charles Clarke, Vaughan Glaser, John L. Weber, and Lake Conness.

T. H. Winnett has been commissioned by Brady and Stair to furnish the material for their stock company playing in Cincinnati, Cleveland, and Toledo the coming season. Niobe has been selected as their opening attraction.

The Lyceum Theatre, Brooklyn, will open its fourth stock season on September 13 with Mr. Barnes of New York.

The Bostonians began rehearsals yesterday (Monday) for their opening at Manhattan Beach next Monday. Hilda Clark will sing the soprano role. Alice Nielsen is now en route to New York from the West, but will not join the company until it begins its regular season.

Lost, Strayed or Stolen, under the management of F. C. Whitney, will open its season probably in Boston late in September, and will tour the West.

Elma Marvin took the place of Marian Ballou in the programme at the Special Dramatic Afternoon at the Professional Woman's League yesterday. One of the features of the afternoon was the singing of Mary Willard. Mrs. Ince, Mrs. Webb, and Mrs. Aldrich were in the cast, published in full last week, of the little play, *A Hundred Years from Now*, which was given very successfully.

Emanuel Lederer, the representative in this country of the German playwright, Sudermann, has received for American copyright purposes the latest play by Sudermann. It is a tragedy in five acts and a prologue and treats of the rise of the Christian religion and the decay of the Roman Empire. The chief episode pertains to St. Paul. The name of the play is *Johannes*. It will be produced in Berlin in November.

E. E. Rice is off on a yachting trip on the Long Island Sound. He will return to-morrow (Wednesday).

Frances Hodgson Burnett sent the last and finally completed copy of her dramatization of her novel, "A Lady of Quality," to Julia Arthur last week.

Alice Holbrook will succeed Ada Dare in the clever comedietta, *After the French Ball*, which Miss Holbrook and Eugene O'Rourke will present during the coming season.

Maud Miller, a daughter of the California poet, Joaquin Miller, has been playing a summer engagement with Rice's Comedians. She is now in this city.

Most of those who gave College Point a theatrical atmosphere this summer have returned to the city and are rehearsing with their respective companies. Among them are Theodore Babcock, Eva Taylor, Randolph Murray and Mrs. Murray, Doré Davidson, Ramie Austin, and Emma Crish.

George J. Dangle, the formerly prominent St. Louis manager, and his little grand-daughter Irene, who is the daughter of J. J. Coleman, of the American Theatrical Exchange, are spending the summer at Ocean Grove.

Harry St. Maur's adaptation of Sardon's *Divorçons* will open at Lawrence, Mass., September 6.

Rehearsals for *Sinbad* began yesterday in Brooklyn. The opening will take place at the Bijou Theatre, Brooklyn, on August 21.

Thomas Boyle, manager of the Theatre Vendôme and the Grand Opera House, Nashville, left New York for home last week.

George Walker, of San Antonio and Little Rock theatres, is expected in New York this week.

The Alma Chester company, under the management of O. W. Dibble, is rehearsing at Ballston Spa. The company will open in Saratoga on August 23.

A Milk White Flag opened in Elizabeth, N. J., on August 16.

One of the two Shore Acres companies will begin rehearsals at the Fifth Avenue Theatre to-day, and open the fourth season of the play at Bridgeport, Conn., on August 28. Archie Boyd will be the Nathaniel Berry of this organization. The company in which Mr. Herne will appear will open the season in Harlem about a month later.

Richard Mansfield is expected to arrive in New York this week from his place at Blue Hill, Maine.

George S. Robinson is recovering from an attack of locomotor ataxia, and is now able to get about town.

Bertha Belle Westbrook telegraphed *The Mirror* from St. Louis on Saturday as follows: "I have just received a telegram from Mr. Cavan informing me that Hal Reed goes with Human Hearts next season. Please announce my resignation from the company. Please say also that Mr. Cavan will be responsible for the salaries. I shall offer my interests in the organization for sale."

Ralph Edmunds, editor of *Theatrical Tidings*, returned from Europe last week after a three-months' sojourn abroad. Mr. Edmunds will resume the publication of his press sheet on September 1. His headquarters will remain at McConnell's Exchange as heretofore.

Edward Adams arrived from Europe on the *St. Paul* last week. He made several appearances at various music halls in London and Paris while abroad.



Fred W. Peters, who is portrayed above, is a clever light comedian and character actor. He began his professional career at a theatre which his aunt, Mrs. Morrison, managed in Toronto, Canada, and he has since proved his ability in many roles. He was a member of Margaret Mather's company for four seasons, playing light comedy parts such as *Clivia*, *Mundus*, *Dolly Spanker*, etc. His versatility enabled him to achieve even greater success at Harrigan's Theatre, New York, where he went after leaving Miss Mather's company. Mr. Peters remained with Harrigan four seasons, and made pronounced hits in *Logan* and *Reilly* and the *Four Hundred*. He next supported Marie Jansen for two seasons, and for the last two years has been with Thomas Q. Sealbrooke in *The Speculator*, in which he was very successful as the Frenchman, Count De Varnne. He inherits his talent, belonging to a family most of whose members are successful actors and actresses. His mother is Mrs. Charles Peters, who received much praise for her work in *The Sunshine of Paradise Alley* last season; and his father, Charles Peters, supported Laura Keane for nine years. He is a nephew of Mr. and Mrs. Charles Wolcott, of the Lyceum.

A divorce has been granted to Edwin Mordant from his wife, Ella Wilson.

Marion, Ohio, will have a Diamond Jubilee celebration August 18, 19, and 20, in recognition of the seventy-fifth anniversary of the founding of the city. The merchants have raised \$10,000 to entertain the visitors, and arrangements have been made to open the theatre on the first night of the celebration, August 18, with Tennessee's *Partner*.

Lancaster and Collins have been released by Gilmore and Leonard, and will appear next season in neither of the Hogan's Alley companies.

Roscoe Whitman, said to be a journalist of Utica, organized a company recently to play a summer season at Cooperstown and Richfield Springs. After playing a week the company missed Whitman, who is alleged to have left them without money to pay their hotel bills. A kind-hearted landlord advanced railroad fares to those of the company who wished to leave and gave employment to several who remained with him.

Paul Howard Gilmore and Mrs. Gilmore are at Cottage City, where they will stay for a week or two.

Lisle Leigh returned to New York yesterday from Peak's Island, Maine, where she has been a social favorite all summer. She begins rehearsals with Waite's Comedy company next week.

The Macaulay-Patton company supporting Ida Florence Campbell in a repertoire of plays under the management of Harry Levy opened its season to good business at Baldwin's New Opera House, Cosmopolitan, Ohio, August 2, in W. B. Patton's new play, *The Minister's Son*. The company will play seven consecutive weeks of fair dates in Ohio and Pennsylvania.

Henry H. Winchell, who was connected with the Star Theatre during the latter part of last season, will resume his position as active manager of *Fallen Among Thieves*.

Beatrice Lieb and Carl Smith, after a four years' starring tour on the Pacific Coast, have returned to New York.

The Herald Square Theatre will open a week from next Saturday night with *The Girl from Paris*. Louis Mann and Clara Lipman have spent most of the summer at Far Rockaway. Josie Hall has divided her time between Larchmont and the Berkshire Hills. Miss Simpson has been at Saratoga. Charles Bigelow has been overseeing the harvesting at his farm in Connecticut. May Le Veign has alternated between Saratoga and Sheephead Bay. Frank Smithson and Phoebe Coyne have been enjoying the ocean at Long Branch, and the Wilson Sisters at Navesink Highlands. Mabel Clarke has been at Liberty, Sullivan County.

Emil Ankenmiller has a summer engagement with the Brigantine Transportation company, at Atlantic City, N. J. E. G. Johnson, an old theatrical manager, is general manager of the Transportation company, and Fred V. Strauss, business-manager for the May Howard company, is its general ticket and passenger agent.

A pleasant social gathering occurred last Wednesday afternoon at the pretty cottage of Mrs. Frank I. Frayne, on Surf Avenue, Coney Island. Among the guests was W. Hillwell Long, to whom Mrs. Frayne presented her late husband's Mexican sombrero, which Mr. Long will wear in the first act of *Long Brothers' production* of *Madeline of Fort Reno*. The sombrero, which is worth about \$50, was presented to the late Frank I. Frayne by Count Stern, the royal bull fighter of Mexico, and was worn by Mr. Frayne in his plays until his death.

H. F. McGrawie, of the Grand Opera House, Salt Lake City, is in town completing arrangements for the stock company which will be at this house this season.

George Edwards' Gaiety Burlesque company, numbering seventy-two persons, who will produce *In Town* at the Knickerbocker on September 6, sailed for New York last Saturday on the *St. Paul*.

Ollie Mack, of Murray and Mack, has won his law suit against Fred C. Walker, of Fond Du Lac, Wis., who attacked Mr. Mack's receipts March 1.

THE BUSINESS OUTLOOK.

ENCOURAGING REPORTS FROM "MIRROR" CORRESPONDENTS.

Mills and Factories Running on Full Time—Crops Plentiful—Theatres Will Do a Big Business Unless All Signs Fail.

During the past few weeks there has been a great change in business conditions throughout the country. The uncertainty as to the future felt among merchants and manufacturers has been dispelled by the passage of the tariff bill; mills and factories, though running to their fullest capacities, are not able to keep pace with their orders. Crops everywhere are better than they have been for years. Improvements of every sort are being made, and there is an increased demand for labor in all branches of trade.

The results of this general improvement will be manifest in the theatrical business. With plenty of money in circulation, steady work, and higher wages, people will be able to attend the theatres more frequently than during the hard times of the past few years.

In order to obtain and place before theatrical managers and the general public accurate and conservative reports of the conditions throughout the country, THE MIRROR has requested of its correspondents in all the principal cities an exact statement of the business outlook in their localities and the prospects for the theatrical season. Those from the Eastern and Central States are given below, and others will follow from week to week. It will be noticed that there is chronicled in every one, if not an actual improvement, a tangible prospect of better things in the near future.

(Special to The Mirror.)

Effects Felt in Maine.

PORTLAND, ME., August 16.

Portland is already beginning to feel the good effects of the returning confidence, while the West speaks for itself by the number of Summer tourists to our shores from all sections of the interior. The travel is greater than for several years, causing an increase of patronage in all our Summer theatres. Mr. McCullum, of the Peak's Island Pavilion, and Mr. Newman, of the River-ton Theatre, both announce this season as a record breaker to date. All wholesale trade is good, and one wholesaler said his trade for July had not been equalled in the history of his business. Salesmen report larger sales, and more confidence is noticeable in general among the buyers. Messrs. Fay Brothers, and Horsford, managers of Portland's magnificent new amusement temple now being completed, feel so encouraged over the business outlook that they will open a month earlier than they originally intended.

J. B. MOORE.

A Busy Winter Expected.

MANCHESTER, N. H., August 16.

The industrial outlook in this city is anything but encouraging. On August 7 two of the largest corporations in the city shut down. The Amoskeag mill, the largest of its kind in the world, employing over seven thousand, closed its gates for an indefinite time. The Amory, another large concern, has ceased work for a fortnight. The causes assigned are overproduction and increased importations. All other mills appear to have their full contingent of orders, and a busy winter is expected. The wholesale trade shows an increased activity each week, which is a hopeful sign. In regard to the theatrical outlook, I think, as a whole, it is better than last year. A new theatre is being built, and is nearly completed, taking the place of Gorman's, and considerable money has been invested in the enterprise, the promoters being men of good business tact and sound judgment, demonstrating that the belief exists among some of a promising season.

ASHTON H. WILLARD.

Brighter Prospects for Montreal.

MONTREAL, CAN., August 16.

The general opinion seems to be that prospects are brighter for Montreal than in the past few years. Last season was especially dull; we were just recovering from the business uncertainty resulting from the general elections in Canada, and were awaiting in doubt the result of those across the line, and the effects of both were felt in a general tightness of money and an aversion to spending it except for the necessities of life. This year, however, there are no elections, and the business prospects, judging by the comments of commercial and newspaper men, and more especially by the large increase in the traffic accounts of the principal railway lines, are looking up, and under these circumstances we may expect an excellent theatrical season.

W. C. TREMAYNE.

Worcester Manufacturers Confident.

WORCESTER, MASS., August 16.

Manufacturers without exception express themselves as anticipating a vigorous and healthy season for trade, and many of these have already orders ahead which will keep them employed for several months. Even the retail merchants and department stores have been laying in larger stocks.

Owing to the extremely varied nature of its industries this city has never felt the keenest edge of the hard times, and even last season both our theatres showed a comfortable balance on the right side.

JOHN M. KENDALL.

Lowell Quiet, but Expects Improvement.

LOWELL, MASS., August 16.

The outlook for the coming season in theatricals can hardly be estimated with any certainty as yet. At present business, both wholesale and retail, is very dull. Our manufacturers are the veritable of local trade. The cotton mills are curtailing production owing to an overstocked market and other trade reasons. It is believed that in a few weeks they will resume their normal activity. Woollens, though quiet, are in better condition than cottons, and the outlook is hopeful. Business in local wholesale leather is better than at any time since 1892.

The Citizen Courier (Republican) says editorially: "The present dullness is but the peace before the outburst that is surely coming." Press interviews with local manufacturers show that improvement is near at hand. Manager Fay believes that his house will do as well as usual. Manager Boddy, who is dependent chiefly on the operatives, is rather dubious as to money with them being very easy, at least for some time. This view might be extended to the many, for the past has been severe, and the

amusement business last season suffered severely from this reason. There are signs of prosperity in sight, but until the masses feel that theatricals will experience depression.

ONEST A. COURT.

Improvement at Waltham.

WALTHAM, MASS., August 16.

The condition of business in this city has improved very much of late, and the outlook is for a most successful season. The Waltham Watch Company is now running six days a week, instead of five, as was the case last year.

J. B. L.

A Better Feeling.

SPRINGFIELD, MASS., August 16.

The theatrical outlook is considerably brighter than last season, as the feeling in business circles is better. Several important industries will start on full time September 1, and business men generally feel that uncertainty is over for at least four years. The city will have a new theatre this winter, Nelson and Vinton's Opera House, with a seating capacity of 1,200, costing \$150,000, which will double the run as a combination house. The Parlor Theatre will be closed and the building made over for other purposes, so Springfield will really not have any more theatres than before. Springfield is getting to be a better theatre town every year, owing to the extending trolley connections. In addition to our own population of nearly 55,000 we are connected now by trolley line with about 50,000 more in immediate suburbs, cars running thither after every show, and the most distant being half an hour's ride. Notable dramatic events, which Springfield alone gets in Western Massachusetts, draw also from a radius of fifteen miles with steam road connections.

EDWIN DWIGHT.

No Factories Closed This Year.

WATERBURY, CONN., August 16.

This is a manufacturing city, and our factories are now giving work to more people than usual at this time of the year. The Waterbury Watch Company always has closed its factory one month in Summer, to give its employees a vacation. This year business is such that it is impossible to close, and the factory is working full time with a large force of operatives.

C. F. CASWELL.

A Steady Boom in Hartford.

HARTFORD, CONN., August 16.

The outlook for business, theatrically, is cheerful. The general depression has not been felt here to any extent. The large manufacturing companies have had steady employment, and insurance companies and banks are all prosperous. There has been a steady, healthy boom in the city for the past few years, due to natural causes and not occasioned by any mushroom spasm. No city in the East has shown so many improvements, and prosperity is evident in the many buildings in course of erection. The many new electric lines and the new asphalt pavements are evidences of prosperous conditions. The latest city directory shows a large increase in population. There are now over twenty-five trolley lines gridironing the surrounding sections, for fifteen and eighteen miles in some directions, and every line centres at the City Hall, within a block of both leading theatres. Panic and hard times are felt here as little as anywhere, naturally as Hartford is the wealthiest city of its size in the country.

A. DUMONT.

All Factories Running at Willimantic.

WILLIMANTIC, CONN., August 16.

Confidence in the approach of a better condition of business is prevalent throughout the city. Business blocks are going up on Main Street, and many expensive dwelling houses are being built.

General E. S. Bos, agent for the Willimantic Linen Company, said that "he expected to see every machine in the linen mills busy and working on full time inside of two months."

Manager J. H. Gray is confident of a good theatrical season, and has had the Opera House completely redecorated in cream color with gold and silver decorations, giving the effect of a lighter and larger auditorium.

He will run several excursion trains from Putnam and Palmer during the season, thus giving the people of those towns a chance to see high-class attractions and increase the business of the theatre.

The factories here are running full time, although just at present with reduced help. Altogether, the general outlook is encouraging, and the prospects of a prosperous theatrical season I consider already assured.

C. C. PALMER.

Outlook Favorable at Providence.

PROVIDENCE, R. I., August 16.

Business generally in the vicinity of Providence is in a more healthy condition than it has been in three or four years, and the outlook is favorable for an increased volume. But it will take several months of activity before the masses of the people can recuperate from the combined depression. One of the principal industries is jewelry manufacturing, which furnishes employment, directly and indirectly, to nearly twenty thousand persons. These are all of the better element of the middle class, intelligent, sober, and industrious, and to a very large extent, amusement-loving. These have been without work for months, but their support can reasonably be expected early in the theatrical season should there be any continuance of the prosperity that has apparently dawned. Outside the city to the north and south are large mill centres, while to the east and west the people are given to agriculture. The mills have been in operation quite steadily on a fair schedule of wages; there have been no strikes, excepting a casual one of an insipid nature that has soon expended itself, and the operatives are in the most prosperous condition that they have enjoyed for several years. It is a little early yet to say much about the farmer clientele. Crops show indications of being large, and with harvesting over by Thanksgiving there would seem to be an ample certainty that this no inconsiderable portion of the populace would be generous contributors to the support of the theatres.

HOWARD C. RIPLEY.

General Improvement at Trenton.

TRENTON, N. J., August 16.

I have made a very thorough canvass of the business outlook for this city for the coming season. It seems to be conceded by most of the manufacturers and wholesalers that business will improve in the near future. The potteries, the principal industry here, do not expect any great improvement before the first of the year, when things are expected to boom. At this time the operatives will have restored to them a cut of 12 1/2 per cent, made about four years ago. The iron works, next in importance, are doing a fair amount of business, and get fair reports from their travelers. The lamp companies and metal bedstead works report all the business they can handle.

FRANK H. WILSON.

IN SUMMER PLACES.

Where Players Are Sojourning During the Inter-Season Interval.

Carrie Roma is at Perry, Ohio, having closed a successful season at Hainthorn's Garden, Cleveland. On August 24 she will give a concert in Cleveland for the benefit of the Fresh Air Fund, after which she will return to New York for the rehearsals of May Irwin's company.

Frank Ambrose has taken a lease of Orient Point House for five years. James A. Horne was a caller last week. William E. Crandall is spending a few weeks as a guest.

Pollie Holmes is at her cottage in Crescent Park, Riverside, R. I., for the Summer.

W. S. Ross writes from Genoa, Italy, that one of the pleasantest afternoons he has spent abroad was devoted to perusing two copies of THE MIRROR which had been forwarded to him. Mr. Ross has visited this Summer most of the cities of Southern Europe. He left Italy on August 3.

Charles Burroughs and his wife are at their cottage at Riverside, R. I.

B. F. Gilmore and family are enjoying the ocean breezes at Atlantic City.

Joseph J. Dowling has taken a cottage at Patchogue, L. I., for the rest of the Summer.

On Tuesday, August 10, Dr. A. W. Purdy, manager of Fanny Rice, caught near his camp on Lake Winnepesaukee fourteen black bass, the total weight of which was thirty-eight pounds, and one of them weighing six and a half pounds, the finest specimen that has been taken out of the lake this Summer.

Lynn Pratt closed with the William Owen company on the 7th ult., and will rest a fortnight at Mackinac Island, Mich., en route East.

Nita Sykes, who has been summering in the mountains, is visiting Belle Bucklin, at New Rochelle.

Carrie Ezier and her husband, Michael Ezier, of the Bijou Theatre, Pittsburgh, are spending part of their honeymoon at Atlantic City, where they are leading members of the Turf Club. They were married in St. Paul's Cathedral, Pittsburgh, on July 14.

On the board walk at Atlantic City this week are Amy Lee, George C. Francis, Will Armstrong, Frank Boreford, Emil Aukermuller, May Howard, Charles A. Bradenburgh, and George Patterson and Jacob Hatzell, of Cincinnati, and J. D. Hannon, with his Dog and Pony Show.

Clarence Bennett will rusticate at Logansport, Ind., till August 22, when he leaves to join May Irwin's company, at Trenton, N. J.

S. B. Patterson, who closed his season with Andrews Opera company, July 28, is fishing at Lake Maxinkuckee, Ind. He has signed to go in advance of the Cathoon Opera company the coming season, opening at Elgin, Ill., September 30.

Frank E. Morse, a member of Fanny Rice's company, has been the guest of Dr. Purdy at his camp on Lake Winnepesaukee for some time past, and on Wednesday, August 11, while bass fishing caught a black snapping turtle which weighed thirty pounds.

Margaret Fuller is resting at her Summer home on Lake Cayuga.

Lizzie Conway, of McFadden's Row of Flats company, is summering at Atlantic City.

Henry B. Sire and Mr. Rosebaum, of the Bijou Theatre, are the guests of May Irwin at her Summer home in the Thousand Islands.

Marshall P. Wilder left last week for a ten-days' sojourn at the Hotel Champlain, Bluff Point, on Lake Champlain, where President McKinley is spending the Summer.

MT. CLEMENS.

W. E. Horton writes: "The season is rapidly drawing to a close, and the colony is dwindling down to a small number who rehearse in the immediate vicinity. Among those to depart during the past week were The Savans, Johnny Ray, Bernard Dyllin, Castle Brydges, Smith Turner and wife, William Coleman, H. F. Winsom.

Sparrow, the clown juggler, arrived August 10. He will spend three weeks taking the baths, and then fill engagements on the Pacific Coast.

Mrs. Agnes Van Dorn, the mother of Beatie Van Dorn, of A Boy Wanted company, is building an elegant home, and will in future reside in this city.

Ward and Vokes will open their season at Nelson's Opera House August 30, instead of August 28, as was last letter stated.

Margaret Mather left for Detroit August 11, after a two weeks' visit at the springs.

Della Fox is at the Avery House, having arrived August 11.

"Frohman," as the manager of the opera house at this place is generally known by theatrical visitors, when asked by your correspondent what companies he had booked for next season, gave this information: "I have got four Uncle Tom's Cabin troupes and am trying to get Si Plunkard for Christmas night. I think five companies are enough for a season, as the people kick about the shows taking so much money out of the town."

Charles Purington and wife have left for Scranton, Pa. Mr. Purington has been engaged for the coming season as manager of the Lyceum, formerly the Frothingham, at that city. The house will open August 19.

"THESPIA" AT ATLANTIC CITY.

"Thespia" writes from Atlantic City: Society has not reached this place yet, evidently. If it has, it is so exclusive as to be invisible. The "people" are here, though, and will probably increase in number before the end of the season. The more expensive hotels are not as well patronized as in former years, and their landlords as well as their guests complain of the dullness of the times. But on the Bowery end of the Board Walk things are different. If one were to judge from the number of shows to be seen here, it might be supposed that the "show business" is on the boom. There are in town, altogether, nine vaudeville entertainments of all orders, all doing fairly well. The Castle Square Opera company is also prospering. The Gentry equine paradox is here for the week. Robert Ingersoll lectured the other night with his usual success. There are one Japanese Tea Garden and a roof-garden, the Streets of Cairo, a revolving tower, two high wheels, eight wonder shows, three merry-go-rounds, two shooting galleries, four polygraphoscopes, any number of phonographs, together with freaks, phrenologists, palmists, astrologers, and other things without end, all to be seen in a mile of a saunter on the Board Walk.

AN ENTERPRISING MANAGER.



GEORGE W. MAGEE.

The leasing a few weeks ago of the Grand Opera House in Boston by George W. Magee and his energetic yet disinterested work since that time in looking for high grade attractions playing the late cities at popular prices, have attracted attention in the busy New York offices where similar work for the coming season is now going on.

"I naturally feel as though I were in my own ancestral halls once more," remarked Mr. Magee yesterday, his ever present, cheery smile accentuated by good bookings and his belief in the prosperity that awaits the visiting companies in Boston this winter. "Ancestral, however, is scarcely correct, as the Grand Opera House and I practically started our theatrical lives together. With two brief exceptions, I have been associated with the house ever since it was built. When it was first opened my labors in connection with it were chiefly of a friendly character, as I was at that time the financier for a Boston wholesale shoe house. The friendly labors, however, soon became so regular and so exacting that they were thought worthy of a salary, and as I found it impossible to carry the financial problems of both shoes and plays, I gave up the former and have been looking after the latter ever since. There have been times, while playing to heart-breaking business through Texas, for example, when some of those shoes would have come in rather nicely. However, those days seem ages ago now, and they had nothing to do with my Boston theatre. Hard times never troubled the Grand Opera House. As a combination house, it never has had a single losing season, and I am honestly confident that the coming one will be more profitable than any of its predecessors."

"What were the two brief periods you speak of as having been separated from the Grand Opera House?" a Mirror man asked. "Did they both throw such grave responsibility on your footstep as you hint at?"

"Not at all, and that was a trifle exaggerated, you understand. Our closing attraction that first season was Alexander Salvini, one of the most charming men, by the way, before and behind the curtain, at all times and in all places that ever did honor to the name of actor. This was his first appearance as a star, and I am proud that the historic event took place on the stage of the Grand Opera House, to which in after seasons he returned year after year for five and six weeks at a time and always to the capacity of the house."

"Well, I was preparing as usual for a Summer cruise on my yacht when I was strongly urged to accompany Salvini for a season at Halifax. At last I consented. The engagement there was not all that we had expected, and on returning to Boston I secured him financial backing for an extended Winter tour. On this I accompanied him. That tour is now a delightful one to look back upon, what with Salvini's constant personal charm, the oneness, so to speak, of an unusually congenial and never-complaining company, the varying successes and disappointments, and the ultimate triumph. I could write a library about my experiences when I was once forced to go ahead of the company. I had absolutely no practical knowledge of advance work, but I had a very clear idea of what ought to be, and could, be done. It has always been my theory that the inexperienced man who knows what ought to be done can accomplish it, if he conscientiously attempts it, and that he is far more valuable than the experienced man who thinks he knows it all but doesn't. There was one interval of several weeks during which we hadn't a single date ahead. I remember arriving one night in a small town in Texas to find that the local manager had never heard the name of Salvini. This you will admit was embarrassing when you consider that I wanted to, and actually did, play that town the very next night. I don't wish to be classed with the 'me boy, we turned 'em away' crowd, but we really played to \$200 at twenty-four hours' notice."

"It was only a month ago that I again took the Grand Opera House. On the very day that I signed a five years' lease I took the train for New York without stopping to pack a trunk. As I had determined to open the house early in September, and as, of course, nothing had yet been booked, you will see that I hadn't a great deal of time to lose. The intervening four weeks have been so well spent that I haven't a thing to regret or to worry over for the future. I am more confident than ever that this season both the people of Boston and the traveling managers will be glad they met each other. I know exactly what my patrons want, and I shall give them at popular prices the best obtainable in the lines of melo-drama, comedy, romantic, and pastoral drama, extravaganza, and comic opera. My patrons do not care for straight vaudeville, nor is the house one for long runs, but for the classes I have named a week's engagement is certain of excellent business, as the records of every season have shown. I am using extreme care in booking, as I have the house for five years, and am determined that it shall establish a reputation second to none in America for the presentation of attractions of high grade at popular prices."

Mr. Magee, of whom a portrait is given above, is a native of Boston. He will return to Boston at the end of this week, after having accomplished in a month an amount of work that would stagger many a manager taking so important a theatre as the Grand Opera House within so short a time of the season's opening.

THE VAUDEVILLE STAGE

LILLIAN HARPER.



This is a picture of Lillian Harper, a talented and ambitious little comedienne, who is making a hit in the vaudeville travesty Gayest Manhattan, which is being presented at Midland Beach, Staten Island. Miss Harper has appeared at both of Proctor's theatres in this city and in other vaudeville houses with great success. She is pretty, pretty and vivacious, and undoubtedly has a bright future before her in the profession.

THEATRES AND ROOF-GARDENS.

Tony Pastor's.

John W. Ransome, the versatile comedian, and Dolan and Lenhart, the travesty duo, are the stars of a bill which includes Boyle and Graham, comedy duo; Lumiere's cinematograph; Maud Nugent, serio-comic; John and Bertha Gleason, step-dancers; Mulvey and Imman, singers and dancers; Clarice Vance, the rag-time singer; Lewis and Elliott, travesty artists; Daly and Devere, in Bridget's Word Goes; Palmer and Darrell, musical comedians; Joe Welch, in his unique Hebrew act; May Westworth, piano monologist, and Marguerite Daly, soubrette.

Koster and Bial's.

Tacian, the male soprano, heads a bill which includes Leona Lewis, "the Little Gem," in a new repertoire; De Bessell, clay modeler; Johnson and Dean, colored swells; Arnes and Alice, acrobatic act; the Gotham Comedy Quartette; Kronemann Brothers, comic acrobats; the Franchonetti Sisters, dancers, and Emma Cottrill, juggler.

Keith's Union Square.

A novelty in the shape of a short, stirring sketch called Rally Round the Flag is the chief attraction of the bill. It is produced under Joseph Hart's direction, and the cast includes John Ellsler, Edwin Mordant, and Marie Ryan. Other features are Bert Coote and Julie Kingsley in A Supper for Two, the Manhattan Comedy Four, Fields and Lewis, comedians; Deeds and Don, dancers; Stinson and Merton, comedy duo; Emile Edwards, singer and reciter; Carlotta, contortionist; Hayes and Bandy, comedians; Dan Mason, German comedian; Emma Carus, serio-comic; A. L. Steele, who can play two cornets at once; the Lamont Family, acrobats; Raymond and Clark, and the Clement Sisters.

Pleasure Palace.

The Pleasure Palace, renovated and improved in many ways, reopens Saturday, August 21. The opening bill has been carefully selected by Mr. Price, and is made up entirely of turns new to the house. The Olympia Quartette heads the list, which includes Lydia Barry, vocalist; Ben Harney, rag-time pianist; John H. Manning, comedian, and Master Willie Weston, boy soprano, who make their New York debut in a sketch called The Irish Pawnbroker; the Sisters Leigh, dancers; Farnum Brothers, acrobats; Stinson and Merton, in a merry farce, and Nick Conway and Mamie Gilbert in a sketch. Two performances will be given each day, and the Sunday concerts will be a feature as usual.

Hammerstein's Olympia Roof-Garden.

The Marblesque are retained as a feature of a bill which includes the Four Emperors of Music; Signor Quinto, operatic baritone; Stuart, female impersonator; Hacher and Lester, bicycle acrobats; Fenton, equilibrist; Lancaster and Collins, acrobatic dancers; Rice and Elmer, comic bar performers; Clifford and Ruth, comedy duo, and Cook and Sonora, sketch team.

Ice Palace.

The bill includes Joe Fields, Rezo and Ascott, the McDonough Trio, Roberts and Stewart, Lottie Lonsdale, Almont and Dumont, Rose Brouch, and the Edgerton Sisters.

Proctor's.

Charles Bower makes his vaudeville debut in the farce To Oblige Benson. A one-act war play, called For the Flag, is presented for the first time by Waite Drake, who wrote it and plays the principal character, Barbara Freitchie. The others are Campbell and Caulfield, Irish comedians; the Three Sisters Helston, singers and dancers; Nellie Burt, comedienne; Joe Goetz, equilibrist; Mike Fenton, dancer; Russell and Franklin, musical comedians; Al Reeves, banjoist; Professor Hart, conjurer; Bonnie Lottie, dancer; James W. Bingham, comedian, and others.

LAST WEEK'S BILLS.

HAMMERSTEIN'S OLYMPIA ROOF-GARDEN.—Madame Vinette's Marblesque, an exhibition of living statuary, was the principal item on the bill. Mr. Hammerstein introduced them in his music hall some months ago, and probably thought they would go better on the roof. They failed to arouse much interest, however, and the chances are they will not last long. The roof is thrown into complete darkness while the statues are being shown. Signor Zani Quinto, an Italian baritone, made his first appearance in America, and sang some operatic selections in pleasing fashion. According to the programme

he is the first baritone of the Royal Theatre, Turin. Harrigan, the tramp juggler, had to work very hard to make his jokes heard, but got along well in spite of the acoustic handicap. James Thornton's new monologue is now in excellent running order, and he rattles it off in breezy style. His two songs, "The Captain Still Pursued Her" and "Time Is Money," are big hits. Josie De Witt omitted her vocal solos and contented herself with playing in her own sweet way several catchy violin solos. Hacher and Lester compelled the attention and applause of the audience by reason of their marvelous balancing act on a bicycle. Proto, the dancer, moved about the stage gracefully. The Gehrus Sisters, the Four Emperors of Music, the Contours Brothers, and Alburus and Bartram continued their successful engagements.

KOSTER AND BIAL'S.—Tacian returned to the scene of his first triumphs and won additional laurels, as his act was received with even greater enthusiasm than before. He is by far the best male soprano Europe has ever sent us. The Lane Sisters gave a very interesting acrobatic dancing exhibition. Maud Harvey sang one song that wasn't nice and another that was harmless, and in addition looked very chic. Sato, who seems to have made a pronounced hit here, repeated his successful performance of funny juggling. The Pantzer Brothers were the same happy smiles as they went through their head-balancing show. The Three Richards were applauded for their neat acrobatic work. Bertina was a veritable human snake. De Bessell made some new faces out of clay and won approval. Johnson and Dean sang comic songs and went through the antics which colored folks are supposed to indulge in when they are feeling happy. The Red Hungarian Band continued to alternate with Max Gabriel's harmonists.

KEITH'S UNION SQUARE.—Four big star acts and a generally good bill served to pack the house at every performance last week. Even the hot weather did not keep the crowds from coming, and Manager Fynes had reason to feel proud of his good judgment in selecting his attractive and expensive bill. Maud Ruth and Billy Clifford had the place of honor in the list, and presented their very amusing skit, The Chapple's Call. Miss Ruth had three brand new comic songs and she sang them as she alone can. Mr. Clifford's dancing was as favorably received as ever. Williams and Walker, billed as the "Tabasco Sengambians," scored a pronounced success in their original and diverting act. Williams' rendition of Rosenfeld's new song, "I Don't Care if You Never Come Back," put the audience into spasms. Georgia Gardner and Edgar A. Ely were seen for the first time here in a sketch called A Funny Mistake, which is a revised version of A Pair of Lunatics, that merry old farce which has stood the test of time, and bobs up in one form or another every few weeks. As presented by Mr. Ely and Miss Gardner, it was a very amusing trifle. They both worked hard, and Mr. Ely put in innumerable bits of business which made the farce go with a rush. If he would introduce one of his very smart dances it would make it go even better. Arthur and Jennie Dunn presented their skit, The Bell Boy. Several new gags and puns have been introduced since they were last seen here. The dancing of David Genaro and his partner, Ray Bailey, brought them lots of applause, and their cake walk finish made a pronounced hit. John W. World made several changes of costume, and his dancing made a tremendous hit. Emma Francis, a winsome young woman, danced her way straight into the affections of everybody. She seems to enjoy herself while she is on the stage, even when the steps are very intricate, and she was applauded in a way which left no doubt as to her success. The Three Marvelles bent themselves into all sorts of shapes with the greatest of ease. Josephine Gasman, a California soubrette, met with favor in her selections. Lewis and Elliott, a brick, breezy pair, kept the people laughing during the entire twenty minutes they were on the stage. Eddie Fox sang some up-to-date songs and danced neatly. J. M. W. Byrne played solo on the cornet, and told several jokes in between. Nellie V. Parker sang some popular songs fairly well. The Four Westons introduced their dramatic musical sketch with considerable success. The Everett Trio presented a novel acrobatic act, and Joe Linder made every key on the piano work overtime as he played comic music. A new picture of Union Square was shown on the biograph.

PROCTOR'S.—Pearl Eyttinge made her vaudeville debut in what the programme called a one-act melodrama by Kenneth Lee. The title of the arrangement is The Meadowbrook Mystery. It is evident that when Mr. Lee wrote the sketch he intended to add a sequel or something, as the mystery was twice as deep at the fall of the curtain as it was in the beginning. We have seen a good many wisky-wisky one-act affairs in the vaudeville houses during the past few years, but for imbecility and driving out The Meadowbrook Mystery wins the diamond belt. Miss Eyttinge and Albert C. Deltwyn worked like beavers, but their united efforts failed to lighten the gloom which settled on the audience after the first three minutes. Miss Eyttinge proved by her work that if she had had a proper vehicle she could have made an extremely favorable impression, and it is to be regretted that she got tangled up in The Meadowbrook Mystery. Reuben Fox was more fortunate with his sketch, Old Timepieces, which he constructed himself. He was assisted by Joseph F. Hooley and A. J. Lyman. The scene of the sketch is laid in Carson City at the present time. Except for some silly references to prize fighting and the purposely misspelled names of the characters, who are supposed to represent Fitzsimmons, Corbett, and Sullivan, the piece is very pleasing. A number of bright musical selections were introduced and they met with favor. The make-ups were excellent, especially that of Mr. Fox as the old Irish hod carrier. If Mr. Fox had written a consistent little comedy around the same characters he would have made an unequalled hit. He is advised to study the methods of Tom Nawn and he will see just where his sketch needs improving. However, as it stands the sketch finds favor, and applause and encores were abundant at every performance last week. Walter McCullough and Mabel Montgomery appeared in a sketch called Domestic Bliss. It is made up of stock travesty gags. Margaret Webb, a modest, sweet-faced, honey-voiced young woman, sang "Sweet Lullaby," the intermezzo from Cavalleria Rusticana, and a cute little love song. She is entirely different from the general run of vaudeville vocalists and deserves her success. Tony Williams told some good stories and sang some up-to-date songs in pleasing fashion. He also contributed a serious recitation which made a hit. Eulalia the dancer went through a number of difficult evolutions with the greatest ease. The Norrises gave a "hot stuff" exhibition of comic fun. Howard and Emerson presented a singing sketch with moving pictures, which is a novelty here. The idea is good, but the films were very bad. Smith and Reagan

won laughs with moss-grown gags. Others in the bill were Lucier and Greves, Brooks and Brooks, Maqueline Sisters, Milla Rense, and the Korns.

ICE PALACE.—Taylor and Karcher, one of the best musical teams on the stage, played half a dozen instruments with great success. All their selections are up to date. Sheridan and Forrest made a hit in their comedy sketch. Mr. Sheridan has a line of rapid-fire gags that keep the audience busy following him. Dora Claxton Felix and Josie Cole sang comic songs with success. Sheehan and Lacy did a good Irish sketch. Larry Tooley was billed as a Dutch comedian, but he didn't prove it. The others were Behora, in dances; the Lenz Brothers, duettists; Florence Emmett, balladist; Ada de Mar, soubrette, and Edwards and Kernell in a sketch.

TONY PASTOR'S.—The Nawns presented their sketch, The Politician, with great success. Mr. Nawn is undoubtedly the best performer in his line on the vaudeville stage. The Blondella, in their quaint sketch, Society Kids, were also well received. Mr. Blondell is as artistic in his own way as Nawn is. Both understand the value of pantomime and facial expression, and most of their laughs come when they are not saying a word. A novelty in the shape of the New York miniature Comedy company was presented. The company is made up of five small, but old-fashioned boys, who appear in a succession of disguises and sing and dance. They are all fairly clever, but the best of the lot is the lad who impersonates the con dude. W. C. Burnett, who trained the boys, appears as a French cook and keeps a sharp eye on his little trouper. The performance is one which ought to find favor, especially with women and children. The Wood Sisters were very unbecomingly Mother Hubbards and sang as if their lives depended on it. M. S. Whallon, the quick talker, stayed on nearly half an hour and kept the audience in splendid humor. He sang "The Czar of the Tenderloin" and his rignarole about the odd-looking people in front. Maud Nugent sang a new song called "Brevity Is the Soul of Wit." It contains a novel idea, and is sure to be taken up by every soubrette and comedian on the boards. Charles F. Jerome worked in some impromptu gags which made hits. Clara Bell makes a good foil for this wide comedian, who is built on the Pete Dailly plan. The Morellos and their pet dog were well received. Others who did pleasing work were Clement and Marshall, Herworth and Stockholm, Miles and Raymond, Helen Tonsant, and Williams and Adams. Lumiere's cinematograph was retained. The one and only Tony Pastor made his reappearance, and it goes without saying that he received a royal welcome. He was as buoyant as ever, and sang several brand new songs and parodies on timely topics, every one of which made a pronounced hit. The youngsters who think they know how to sing parodies can study Mr. Pastor with profit.

SAHARET IN LONDON.

The Rose, business-manager of Gus Hill's attractions, who is now in London with Saharet, writes The Mirror as follows: "Saharet opened at the Palace August 2 and has never been received with more enthusiasm than on that occasion. Her success was instantaneous, and she was immediately re-engaged for a week longer before sailing for America. Representatives from Paris, Vienna, and Berlin and from the syndicate music halls were there, and Nathan and Somers, her agents, were authorized to sign contracts for the season of 1898-99. The latest dancer to arrive in London is Annie St. Tel. She has no opening yet. Deyo, who has been here some time, has not opened yet, but will open at the Palace when Saharet closes. We will sail for home August 23. Saharet opens with one of E. K. Rice's attractions and I join Gus Hill's forces as usual.

MR. GROVER'S FLOATING ROOF-GARDEN.

One of the most popular amusements to be found around New York is the Floating Roof-Garden on the steamer Grand Republic, managed by William T. Grover, the able right-hand man of Colonel Slinn, of the Montauk Theatre, Brooklyn. On fine nights the boat is hardly large enough to accommodate the crowds who come on board to enjoy the refreshing breezes of the harbor while they are being entertained by a splendid array of vaudeville performers. In last week's bill were Leona Lewis, "The Little Gem," Lew Hawkins, Harry Hastings and Harry Wright, May Mooney, Sam J. Ryan, and many others. If Farmer Dunn provided the proper kind of weather every evening, Manager Grover would be able to retire at the end of the Summer.

ACCIDENT TO A BIOGRAPH.

The Atlantic City Fire Department gave a drill on August 4, of which the Biograph company prepared to take some views. The entire department, consisting of seven companies, had arranged to pass the stand where the biograph machines were, in the space of one minute. Two of the drivers whipped up their horses too smartly, and the result was that three engines tried to pass by at once. There was not sufficient room, and one of the drivers was obliged to run into the photographic apparatus in order to avoid wrecking one of the other engines. Wallace McCutcheon and William Bitzer, who were operating the machine, were thrown to the ground and badly bruised. The biograph was completely demolished.

A NEW FIRM.

The amount of business done by Robert Grau during his career as a vaudeville agent has been such that it was only a question of time when he would have to bring his offices down to Broadway and arrange for assistance. It is now officially announced that Robert Grau and company have leased commodious offices at 1180 Broadway, and took possession on August 12. Mr. Grau's associate is Dr. Emil Stoessel, a practical man, whose foreign and native experience will serve Mr. Grau well. Dr. Stoessel was, up to a few days ago, the representative of the California Orpheum circuit, and has an excellent reputation. With these new facilities it is to be expected that Robert Grau will accomplish many things this season.

BIG STARS FOR KEITH'S.

Contracts were signed last week for the appearance on the Keith circuit of Marie Tavy, the celebrated operatic star, and A. L. Guille, the great tenor, who has sung in all the big companies, including Patti's. Madame Tavy will open at Keith's Boston house on August 30 and her accompaniments will be played by the Boston Symphony Orchestra. She will come to the Union Square on September 30. Sig. Guille will also have the assistance of the orchestra in Boston. With Guille, Tavy, and Ida Klein under engagement, the patrons of Keith's are not likely to want for good singing this season. Manager Fynes announces that equally important engagements will follow.

THEY HAVE MADE A HIT IN EUROPE.



TOM BROWNE AND EDITH HOYT.

American performers usually approach Europe with fear and trembling. The Europeans are hard to please, and when they don't like a turn they do not beat about the bush, but let the heart-broken performer know just what they think of his or her act on the spot.

Perhaps, after all, it is a good thing, as the artist who makes a failure does not hang on and hope against hope, but packs his grip and ships back home with carefully studied explanations as to the why and wherefore of his sudden return.

Tom Browne, the whistler, and his dainty and clever little wife, Edith Hoyt, went across the pond several months ago, and the fact that they have not returned yet, and don't expect to for some years, is sufficient proof that they are among the select few who have not been turned down by the critical patrons of the European music halls. They have succeeded not only in pleasing the blasé English, in the very best halls in London, but have made hits in France, Germany, Austria, and other foreign countries. Mr. Browne is quick and clever, and he made it his business to master the languages of the various countries sufficiently well to enable him to give the natives a good idea of what he was whistling about.

A short time ago, Mr. Browne and Miss Hoyt finished a long and successful engagement at the London Pavilion, and went from there to Geneva, Switzerland. They are booked for future dates at Vienna, Berlin, and other Continental cities, and will return to London in 1898 to fill another long engagement.

Mr. Browne has written several very interesting and chatty letters from Europe, which have been published in THE MIRROR. The information contained in them has proven valuable to a number of American performers who had little or no knowledge of the manner in which business is conducted on the other side of the water.

When the Brownes return to their native heath they will be sure of a hearty welcome, as they have hosts of friends and admirers who will make them feel that during their long absence in Europe they have not been forgotten.

PEARL ANDREWS' ADVENTURE.

Pearl Andrews always carries a "Ki-Yi" with her when she goes a-whooping. It is a little powder gun filled with ammonia, and is intended to scare away stray dogs which manifest an interest in cyclists' legs. She found a new use for the thing the other evening as she was on her way in from Westchester on a tandem with Harry Seamon. They struck a lonely place in the road and two masked men jumped from the bushes and called to them to halt. Miss Andrews drew her "Ki-Yi" and discharged its contents in the faces of the highwaymen, who fled into the woods howling with pain like two frightened pups.

A FATAL SIGNAL.

The engagement of Professors Ledyard and Emory and Mills Sheets terminated in a tragedy on the opening day of their engagement at Johnson's Island, near Sandusky, O. They were engaged to make double balloon ascensions every afternoon and parachute jumps, and Professor Arthur Ledyard, of Toledo, O., in signaling the performance used a revolver. By mistake loaded cartridges were used, which resulted in the instant death of Frederick C. Linder, a highly respected citizen of Chicago Junction, O. Professor Ledyard is in jail awaiting the action of the Grand Jury.

SMITH REPRESENTS THE SYNDICATE.

Joe Paige Smith has been appointed to the position of New York representative of the big vaudeville syndicate. He will not do the bookings or make the contracts, as that is all done in the agency in Chicago, but he will keep a keen eye—two keen eyes, in fact—on affairs in New York, and attend to matters which require looking after at this end. Mr. Smith is fully qualified for this responsible position, and he will, no doubt, fill it to the satisfaction of Colonel Hopkins and his associates.

A COMBINATION AGENCY.

The Association of Traveling Variety Managers of America, who are banded together for the purpose of abolishing the window lithograph nuisance, will lease an office in New York and engage an agent to do all the bookings for the managers in the association. The agent is to charge five per cent. and hand over part of it to the association for the privilege of being allowed to do its bookings. The agent who will give the largest sum will get the job.

TWO METROPOLITAN TRIOS.

The members of the Metropolitan Opera Trio, who appeared at the Casino Roof-Garden a short time ago, inform THE MIRROR that it was a mistake on the part of the management of the roof to bill them as the Metropolitan Trio. There is another trio called the Metropolitan, who do a comedy sketch, and the Metropolitan Opera Trio is entirely distinct from them. The Opera Trio is made up of Marie Franklin, Carl Brail, and F. Victor Laurent.

MARIE LLOYD CONING.

Marie Lloyd, the English serio-comic, who has been one of the idols of the patrons of the London halls for several seasons past, has been engaged to open at Koster and Bial's in September. It is several years since Miss Lloyd was last seen here, and we shall await her reappearance with much interest.

MINNIE RENWOOD ILL.

Minnie Renwood, the dancer, is seriously ill at a private sanitarium in this city. She underwent a severe surgical operation recently, and it will probably be a long time before she will be able to appear in public again.

DEATH OF ALBERT BIAL.



Albert Bial, of the world-famous firm of music hall managers, Koster and Bial, died at his residence, 134 West Forty-eighth Street, this city, on Saturday, August 14, at 5 p.m. Mrs. Bial, her sister, and Oscar Walheim, Mr. Bial's brother-in-law, were present when the end came.

Mr. Bial was born near Berlin, Germany, on November 25, 1843. He came to America in 1862, and shortly after his arrival met John Koster, who took him into partnership. Their first business venture was a restaurant at Sharon Springs. This was not a success, so they turned their attention to the beer bottling industry, establishing themselves at Park Row and Worth Street. There is a fine building on this site, and the names of Koster and Bial are still above the door.

They next opened a small German restaurant in the Tribune Building. It became the meeting place of all the prominent men of the city, and its success encouraged the partners to open several similar places in various parts of the city.

In 1879 Mr. Bial made up his mind that a concert hall, run on the plan of those in Europe, would pay, so on May 3, 1879, they opened the place on Twenty-third Street. The attraction was orchestral concerts, under the direction of Rudolph Bial, Mr. Bial's brother, who was brought over from Europe especially to direct the music. These concerts were very popular, as distinguished musicians appeared at them as soloists. Such performers as Wilhelmj, Remenyi, Degenmont, Jules Levy, and many others were seen there, and the crowds became so great that it became necessary to put an addition to the building.

On January 23, 1881, Patrick Sarsfield Gilmore and his famous band replaced Bial's orchestra, and remained for six months, during which time Gilmore established himself permanently in the affections of New Yorkers.

Not content with their great success in the concert garden, Koster and Bial determined to open a music hall in the large building next to the garden. They secured a lease of it and fitted it up after the style of similar establishments in Europe. Mr. Bial took entire charge of the new venture, and made frequent trips to Europe to secure attractions. Through his energy and liberality many prominent foreign stars were induced to come to New York. Among them were Marie Vanoni, Fougere, Dufour and Hartley, M. and Madame Berat Paulus, Nada Reyval, Edme Decant, and Carmencita, who made fame and fortune during her long run.

Prosperity favored the music hall, and for many years it was the favorite resort of that portion of the population which likes fun and plenty of it.

In 1893 Koster and Bial made a deal with Oscar Hammerstein and secured possession of his new Manhattan Opera House in Thirty-fourth Street. Mr. Hammerstein was made a partner, but complications soon arose, which caused Mr. Hammerstein to retire, selling out his interest to Koster and Bial.

The mortgages on the property amounted to \$325,000, but they have been reduced to \$260,000. Mr. Bial's life was insured for \$100,000 by the corporation, and that sum will be turned over to the corporation, which has paid the annual premium of \$6,000.

Mr. Bial's illness began about a year ago, but he was able to take an interest in his business affairs until last February, since which time he had been confined to the house. His death will make no change in the management or policy of the house, which has been under the direction of John Koster, the son of Mr. Bial's old partner.

Mr. Bial was of a very quiet, retiring disposition. About eighteen months ago a Misson representative tried to get him to talk about his experiences as a music hall manager, but he refused politely, and referred the scribe to his right hand man, C. B. Cline. Mr. Bial, however, was a very shrewd business man, and was especially expert in the selection of foreign artists whom he knew would make hits here. He was popular on both sides of the ocean, and he was really missed. His wife, who was Miss Harriett Koppel, survives him. He had no children. The funeral will take place to-day (Tuesday), from his late residence. The members of the Arion Society and the Masonic fraternity, of which Mr. Bial was a member, will attend, as well as a number of theatrical managers and performers who were friends of the deceased. The interment will be in Cypress Hills Cemetery.

The Music Hall was closed on Saturday and Monday evenings, out of respect to Mr. Bial's memory.

VAUDEVILLE JOTTINGS.

Florrie West will begin her tour over the Keith circuit at the Union Square on August 23. She will do her single specialty, and will not be seen in the travesty, Tess of the Vaudeville.

Dorothy Neville, owing to her success as Daisy Dewdrop in The Music Hall Singer, has declined numerous offers from well-known managers and will continue in vaudeville the coming season. Miss Neville is now sole owner of the sketch, and has engaged for the part of Mrs. Highroller Edith Merriam, late of the Sisters Merrilies, who plays the part most artistically.

Little Hettie Jukes Kenton, the youngest serpent dancer in America (age seven years), plays the Chicago Opera House week of August 23, when that house opens for the season.

Titania, the original descriptive toe dancer, introducing her novel finale of various step dances, mounting and descending a series of nine steps directly on her toes, made a hit at the Olympic Theatre, Chicago, week of August 8. She continues over the Keith circuit for a number of weeks.

Tommy Shearer's co., under the management of Earl Burgess, opens its season at Worcester, O., Au-

gust 22, producing a repertoire of comedies and comedy-dramas. Six high-class specialty people will be carried and a continuous performance given. Arrangements have been completed with Burton Tompkins for the exclusive right to produce his new play, My Friend's Wife.

Emile Melville made a hit at the Olympic, Chicago, last week in her bright and artistic sketch, My Lady's Dream.

Mario De Gamar has had several good offers for the road next season, including one for Weber and Fields' Vaudeville Club. She has not decided as yet what she will do.

Barney Williams, who officiates as property man with Andrew Mack during the season, had his fifth annual benefit at Barnard's Bay on August 6. The bill included McDowell and Beach, Genevieve Ross, Foley and Cunningham, Agnes Brown, Master Bailey, Golden and Griffin, James B. Mackie, Miss Gardener, and the Navel Duo.

R. J. Jones is singing Ford and Bratton's song, "I Love You in the Same Old Way," with great success.

Mamie Fulton will be at Forest Park Highlands, St. Louis, next week, after which she will rest for four weeks before opening a long engagement on the Orpheum circuit.

Harlan and Wilkinson, who are known as "The Monarchs of the Glen," were tendered a rousing benefit at Glen Echo, on the Potomac, recently. The affair was a great success in every way. Harlan and Wilkinson will tour with their own co. this season.

Elvira Francoli and Tom Lewis have taken San Francisco by storm. The people of the Coast are very fond of good singing, and this clever duo of operatic vocalists have been given a royal reception.

Louis Lesser has signed Carrie Godfrey for Fred Irwin's Venetian Burlesques, which will go on tour this season. Miss Godfrey has just arrived from San Francisco, where she recently finished a successful season as prima donna of the Tirol co. Miss Godfrey will be remembered for her work in Dixey's and McCull's co.

George C. Boniface and Nona Ferner will not open at Proctor's this week as they intended. They have deferred their vaudeville debut until a later date.

The Engstrom Sisters made a hit at the Masonic Temple Roof Garden in Chicago last week with Dan Packard's song, "My Sweetheart Plays the Violin." They are at Hopkins' this week, and will return to New York in a few days to open with the Leavitt's Bentz-Santley co.

Chloress Agnew, who will be a member of Hoyt's A Black Sheep co. this season, will sing "Dis Coon Has Got de Blues," "Be-Ta-La," and "Honey, Youse Ma Lady Love."

The Rays are bidding farewell to vaudeville this week at the Haymarket Theatre, Chicago. They will start out soon on their starring tour, under Edgar Selden's management, in Mr. Selden's new farce, A Hot Old Time.

The stock co. at Tony Pastor's spoken of in last week's MIRROR, will not be organized until Mr. Pastor returns from the road.

T. L. Bell, manager of the Amazon Burlesque co., writes that before leaving Philadelphia on August 9 he co. enjoyed a banquet at a hotel which is quite popular with professionals. The landlord said that he would like to change the name of the house, so that performers would recognize it as a theatrical hotel. Donald L. James suggested that he call it "The Mirror," and the idea was received with marked approval by every one present.

Maxwell and Simpson are very busy preparing for next season. They have a number of new songs, for which special pictures have been prepared, and expect a prosperous season. Mr. Maxwell's own song about the New York Police Department will be a feature of their repertoire.

Harry Sanderson is an enthusiastic wheelman and he spends part of his spare time on the roads around Metuchen, N. J., where he lives. His wheel has an especially high frame, as Mr. Sanderson is "more than common tall."

Phyllis Allen opened at the Olympic, Chicago, yesterday. She is featuring Ford and Bratton's new song, "Sadie, My Lady" and "Genevieve."

On last Thursday afternoon, when Howard and Emerson were singing a song which is supposed to end in a thrilling climax of murder and suicide, a pistol with which the tragedians are accomplished failed to go off, although it was snapped several times, and the song ended in a laugh.

Jacquarita, the champion female swordswoman, will be featured with May Howard's Extravaganza co. this season. Her fencing partner will be Corporal Nelson K. High, late of Troop A, Sixth United States Cavalry, whose discharge from the army Miss Howard has purchased. They open at the Pleasure Palace on August 31.

W. R. Williams, the song writer, is in the bill at Pastor's this week.

Little Casino, the burlesque by Edward Corbett, has been taken off the Casino roof, and straight vaudeville is again the attraction. Little Casino will probably be seen on the road.

An underground spring which was discovered when the excavation for the Pleasure Palace was being made, and which it was found impossible to check, put on a spur one night last week and flooded the German cafe to the depth of several inches. The carpet was ruined, but the water did no other damage.

Daisy Mayer's husband, James Storum, returned from London last week. He said his wife had made a pronounced hit in London, and would return there after her engagement at Koster and Bial's, which begins on December 6.

Manager Alvo Leavitt is preparing his Bentz-Santley co. for next season. Among the performers engaged are Carrie Webster, Joe J. Sullivan, Isabel Hurd, Tyrene and Evaline, Frank Hammond, Lottie Elliott, who will do her double-face skipping-rope dance for the first time in three years; the Bland Sisters, Harry Rowley, Violet Barney, and Harry Marion. Frances Nason, a Southern society belle, will make her debut with this co., doing a bag-punching specialty. She is expected to create a sensation.

Leona Lewis made a big hit last week on the floating roof-garden singing "Jolly Josephine," a new march song, and "Kissie," a pretty little ballad. She was offered a re-engagement for this week, but had to decline it as she is at Koster and Bial's.

Dennis McCarthy, a well-known and popular English music hall performer, contemplates a visit to America. As a character vocalist and impersonator he is said to have few equals, and if he can succeed in pleasing the Americans he can count on a long and profitable stay on this side of the water.

A new song, called "I Want to Send Mamma a Message," written by Charles Robinson, will be published shortly by M. Witmark and Sons. It will be sung by Countess Von Hatzfeldt, Freddie Huke, Lillian Jerome, and Anna Wilkes.

Clifford and Huth will be members of Rich and Harris' Courtied into Court co. next season.

Henry Lee will begin a six weeks' engagement at the Alhambra, London, on August 30, presenting his entertainment, Great Men, Past and Present.

It is said that Sandow, the strong man, will not appear in public again. He has established a gymnasium for the nobility and gentry in London, where working lords and dukes may be made over into something like men.

Little Kitty Rampone, the bandmaster's daughter, sang L. C. Wedgforth's song, "Life's Game of See-Saw," at the concert in Abingdon Square last week.

Yvette Guilbert has again changed her mind, and is said to be studying hard on the role of Camille, in which she will be seen in America next season.

If Harts Be True is the name of the one-act play in which Kate Claxton will make her vaudeville debut. Arthur Forest will be in her support.

The Joe Quintette are singing "Sadie, My Lady," "Only Me," and "What Would Your Answer Be?"

Stanley Whiting made the hit of the season at Louisville last week. His press notices were enthusiastic.

Pearl Eyttinger appeared at the concerts at Proctor's Theatre on Sunday last in a series of original recitations, securing a decided hit. It would have

VAUDEVILLE.

VAUDEVILLE.

BLACK PATTI'S TROUBADOURS

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MISS GEORGIA GARDNER and MR. EDGAR A. ELY

In their One-Act Comedies with Music. FEATURED EVERYWHERE.

Georgia Gardner and Edgar A. Ely are the leading features of the bill at the Hagan this week, and they have demonstrated that they are in the very front of artists who have taken to the vaudeville circuit. It is not so far as artistic merit is concerned. Their talents are many for they are not only clever actors but great musicians, singers and dancers as well, and intersperse their dainty comedies with pleasing songs, duets, dances and musical selections. The comedies which have served as the vehicles for the display of their talents at the Hagan are thoroughly delightful in every respect and are about as charming bits of plays as were ever presented on the vaudeville stage.—St. Louis Press, April 29, 1897.

Keith's Union Square Theatre, Aug. 9.

J. J. ARMSTRONG, 10 Union Square, N. Y. City.

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Will hereafter be run after the Poll (New Haven) plan.

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wanted for the opening Aug. 30, and after. Those with paper and photos preferred. Thanks to Dramatic attraction for answering last week. Address

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EMMONDS, EMERSON & EMMONDS,

CHAS. EMERSON. JULIA.

DISENGAGED.

Permanent Address, 63 W. 11th STREET.

New York City.

been much better if she had done this all last week

instead of appearing in that wild, weird piece, The Meadowbrook Mystery.

Loney, the humorist, will hereafter be known by his full name, Loney Haskell. He will open his season at Keith's Union Square, and will afterward visit Boston and other cities.

Taranna's throat was examined last week by some New York physicians, and the discovery was made that his vocal organs are exactly like those of a woman.

The press matter sent out from Koster and Bial's is extremely well written. In describing the beauties of the roof-garden and the performance the author frequently rises to heights which only poets are supposed to be capable of attaining.

Manager Fynes has paid particular attention to the effects in the production of Rally Round the Flag, the new one-act piece which is the feature of the bill at the Union Square this week. Just as much attention is being paid to the small details as would be given at the best legitimate theatre on Broadway.

A rousing benefit was given Lionel Lawrence at the St. Nicholas Bank on last Thursday evening. Among the volunteers were Williams and Walker, Annie Morris, the Lane Sisters, Mrs. Shaw and her daughters, Len Ross, Pearl Andrews, and others.

Bryant and Watson's American Beauties started on their first tour at Chillicothe, O., on August 12. They are at the Buckingham Theatre, Louisville, this week. The co. is headed by Watson and Dupree, and contains some good people. Bryant and Watson will send out another co. next year called the Australian Beauties.

For the Flag, a little war play, is being presented this week at Proctor's by the author, W. H. Drake. The story of the play is founded on Whittier's poem, "Barbara Freethie."

Reno and Richards, who will be at Koster and Bial's next week, played a return engagement at Victoria Park, Ottawa, last week. They have also been engaged for Schorner Park. Their third tour of the Keith circuit begins November 15.

Leola Mitchell made a hit at Hopkins' Chicago house last week. She is a great favorite in the Windy City. She will shortly make a jump to Frisco to play on the Orpheum circuit.

The mother of John T. Kelly, the popular Irish

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Address care of WEBER and FIELDS.

Nell—THE LITCHFIELDS—Stella

In Yankee Character Parts. With Jan. B. Mackie's Little Jack Horner Co. Season 1897-'98.

Permanent Address, Hillsfield, Mich.

comedian, died in Boston on Saturday last. Mr. Kelly left New York on Sunday to attend the funeral. His hosts of friends will sympathize with him in his bereavement.

John W. World finished his engagement on the Keith circuit last week. He begins rehearsals with Town Topics to-day.

An employee of Washburn's Circus stirred up a lively row by insulting a woman while the circus was at St. Savaur, a suburb of Quebec, on August 6. The fight was general and several people were injured. An elephant was used by the circus people to help scatter the mob.

Pain's annual carnival of fire will take place at Manhattan Beach next Saturday night.

Prof. Albert Von Toska, leader of the Murray Hill Park Orchestra, Thousand Islands, has composed a new march, "The Murray Isle." It will be published by the John Church Co.

Fred and Rita Bronson will make their reappearance in A Fall from Grace at the Masonic Temple Roof Garden, Chicago, on August 22. They have decided to postpone the production of their new play until later in the season.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The regular season is almost upon us, and within a few weeks all of the vaudeville houses will be open. The Masonic Temple Roof Theatre closes about the middle of September. The season has been the most profitable since the place was opened. Sosman and Landis have had it all their own way this year, the Temple being alone in the field. This week this popular place offers another good bill, made up of Joseph Cohen, called "the perfect man," in feats of strength; Carson and Herbert, Edith Kingsley and her sister, the Dixie Triplets, Howe, Wall and Walter, the Gladders, Edna Aug, Gerson Sisters, and last, but by no means least, Josephine Sabel, who can sing "Hot Time in The Old Town" every night in the season and still be obliged to answer numerous encores.

Hopkins: It seems that Trilby has become a great favorite with the patrons of this house, as the management will keep it on the boards for another week, making a run of three weeks all told. This is not so bad for a piece that has been presented so often in Chicago; but, of course, the "ten, twenty, and thirty" admission fee gives many an opportunity to see the play who previously would not or

FARCE-COMEDIES, BURLESQUES AND MINSTRELS. CLIFFORD'S SAVOY

The magnificent theatre on State St., Chicago, is ready to open. Send in for open time.

Clifford's Savoy is built on the same lines as Clifford's Gaiety. Its location directly in the heart of the city, in front of Siegel & Cooper's, will make it a great Farce-Comedy House. For information relative to any of the following enterprises:

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The Attention of Managers

is called to the following list of very attractive and successful plays now being played on tour in England. Some of them have been played for years. There is fine printing, by Messrs. Allen & Son, or Messrs. Stafford & Co., samples of which can be seen at this office.

1. Against the Tide, Original Drama in 4 Acts, by F. A. SCUDAMORE.
2. The Sledge Hammer, Drama in 4 Acts, by WILSON BARNETT.
3. The Serpent's Coil, Drama, by E. HILL MITCHELSON and CHAS. H. LONGDEN.
4. Rogues and Vagabonds, Drama in 4 Acts, by E. HILL MITCHELSON and FRED BENTON.
5. Love's Battle, Comedy Drama in 4 Acts, by GEO. COMER.
6. Lucky Star, Drama in 4 Acts.
7. Wheel of Time, Drama in 4 Acts, by GEO. COMER.
8. Derris Nisi, Original Comedy in 3 Acts, by W. MANNING.
9. Home Rule, Irish Drama in 3 Acts.
10. Glad Tidings, Original Sensational Drama in Prologue and 5 Acts, by JAMES WILLING.
11. Nance, Original Drama in Prologue and 3 Acts, by JOHN DOUGLASS.
12. Birth-right, Original and Emotional Drama in 4 Acts, by JOHN DOUGLASS.
13. Our Silver Wedding, Original Sensational Drama in 5 Acts, by JOHN DOUGLASS.
14. Settling Day, Original Drama in 4 Acts, by F. A. SCUDAMORE.
15. No Cross, No Crown, the Georgian Costume Play, by BARRY WILLIAMS and HENRY R. SURRELL.
16. Her Wedding Day, Drama in 4 Acts, by E. T. de RANKE.

By referring to the "Era" or "Stage," managers can read further particulars, or I will be pleased to write fully about each play.

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